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HISTORY OF  
THE  
AMERICAN THEATRE

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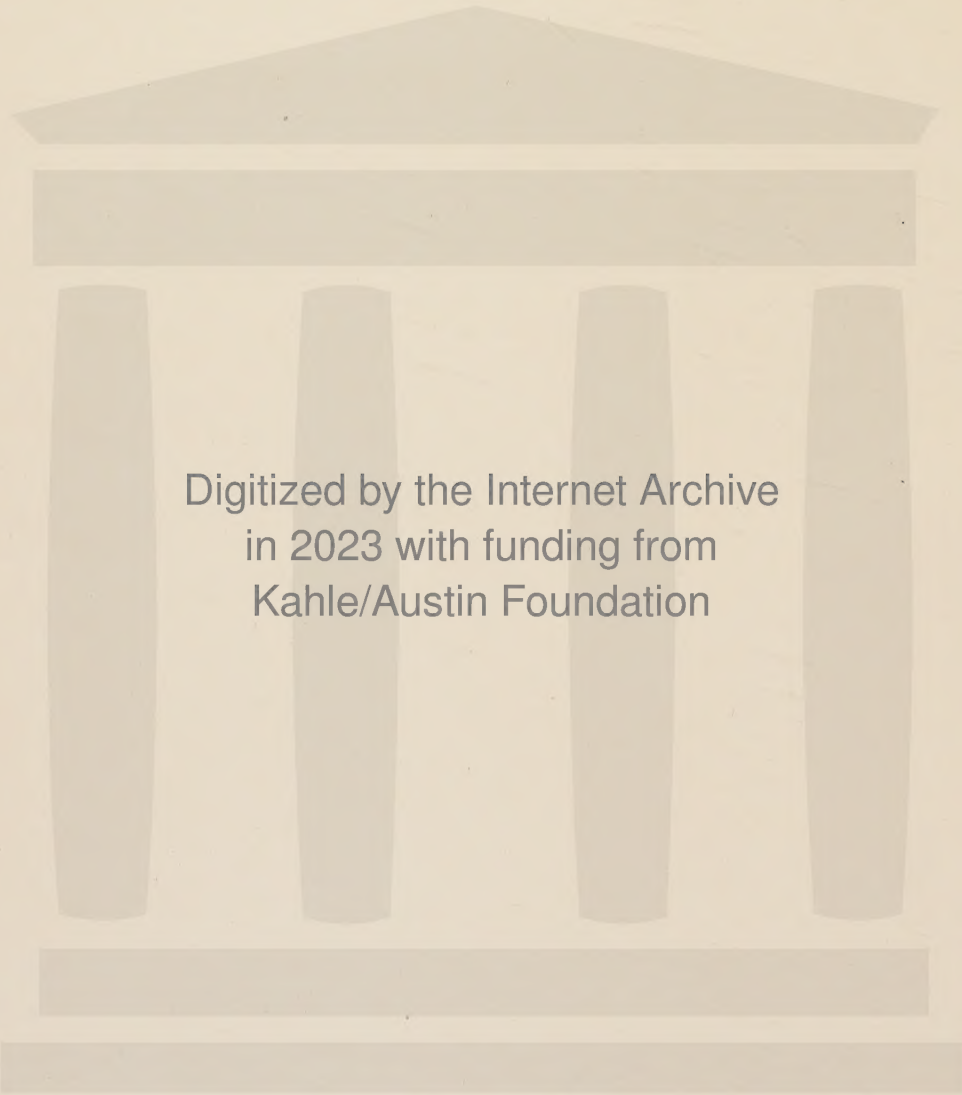
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HISTORY  
OF THE  
AMERICAN THEATRE:

DURING THE REVOLUTION AND AFTER.

BY  
GEORGE O. SEILHAMER.

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# A History of the American Theatre:

DURING THE REVOLUTION AND AFTER.

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## CHAPTER I.

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### DRAMATIC LITERATURE OF THE EPOCH.

INFLUENCE OF THE THEATRE ON DRAMATIC WRITING—MRS. WARREN'S SATIRES—"BATTLE OF BUNKER'S HILL"—"AMERICAN LIBERTY TRIUMPHANT"—"A CURE FOR THE SPLEEN"—PLAYS AS POLITICAL PAMPHLETS.

THE influence of the American stage during the first quarter of a century of its existence, although not directed against British power in the Colonies, was shown in the literature of the period very early in the Revolutionary agitation. Previous to 1773 it was not customary for American political writers to attempt the dramatic form. It is true, a few ambitious poets had tried their prentice hands at writing for the stage. Godfrey's "Prince of Parthia," produced in 1767, four years after the author's death, was written in 1759. Cockings' "Conquest of Canada," inspired by the death of the gallant General Wolfe under the walls of Quebec, was put upon paper about

the same time. These two pieces were the only ones actually produced on the professional stage before the Revolution, but a comic opera, "The Disappointment," was announced for production in 1767. This so-called comic opera was in fact a comedy based on actual events. It was written by Colonel Thomas Forrest, of Philadelphia, but it was not produced because it was alleged it contained personal reflections. Besides these, a tragedy called "The Mercenary Match" was played by the students of Yale College, with the sanction of the President, Dr. Ezra Styles, but it was not published until 1785. The authorship of this piece is attributed to Barnaby Bidwell, of whom nothing is known. Dunlap quotes two lines from the play, which was in blank verse :

Night follows day, and day succeeds to night,

and

Sure never was the like heard of before in Boston.

These extracts sufficiently indicate the literary and dramatic quality of the production, and show that the loss of "The Mercenary Match" need not be deplored.

The impetus to these early attempts at dramatic writing was, of course, due to the presence of the players in America. Before the actors came there were no dramatists in the Colonies. With the coming of Douglass' company came the first feeble attempt of a native poet at writing a play. Even at a later period, when this first attempt at play-writing was actually produced, there was, of course, little encouragement to write for the stage; but as the agitation that followed the Stamp Act and the Boston Port Bill increased, and the time for the outbreak of hostilities approached, it was only natural that the political sentiment of the epoch should find its most direct, convenient

and effective expression in the dramatic form. Such was the case in the three years preceding the Declaration of Independence. Although not strictly a part of the history of the American Theatre, some account of these plays that were not plays seems necessary here, not only because they were the first fruits of the preceding dramatic epoch, but as in themselves an important factor in the future of the drama in America.

Among American writers the first to adopt the dramatic form as a vehicle for political satire was Mrs. Mercy Warren, but it was used by the loyalists as well as

the patriots to ridicule their opponents and disseminate their views of public policy. As a matter of fact, these productions were only the application of the dramatic form to political pamphleteering. Aside from their politics and their personal reflections they were without merit. They were, for the most part, written in the stilted, pedantic manner of the period. They contain many allusions, well understood then, that have no meaning now. There were altogether eleven of these pieces. Four of them, "The Adulator" and "The Group," by Mrs. Warren, and "The Battle of

BIBLIOGRAPHY.

THE ADULATOR, a Tragedy as it is now Acted in Upper Servia.

Then let us rise, my friends, and strive to fill  
This little interval, this pause of life  
(While yet our liberty and fates are doubtful)  
With resolution, friendship, Roman bravery,  
And all the virtues we can crowd into it;  
That Heav'n may say it ought to be prolonged.

CATO'S TRAGEDY.

Boston: Printed and sold at the New Printing Office near Concert Hall, 1773.

THE GROUP, a Farce, as lately Acted, and to be Re-acted, to the Wonder of all superior Intelligences; Nigh Head Quarters at Amboyne. In Two Acts.

Printed in Jamaica; reprinted in Philadelphia by James Humphrey, Jr., in Front-street, 1775; Printed and sold by Edes and Gill, in Queen-street, Boston, 1775.

THE BATTLE OF BUNKER'S HILL. A Dramatic Piece in Five Acts in Heroic Measure, By a Gentleman of Maryland.

— *Pulcrumque mori succurrit in armis.*  
VIRGIL.

— 'Tis glorious to die in battle —  
Philadelphia: Printed and sold by ROBERT BELL, in Third-street, 1776.

THE DEATH OF GENERAL MONTGOMERY in Storming the City of Quebec. A Tragedy. Philadelphia, 1777.

THE FALL OF BRITISH TYRANNY; or, American Liberty Triumphant. The First Campaign. A Tragi-Comedy in Five Acts, as lately Planned at the Royal Theatrum Pandemonium at St. James's. The Principal Place of Action in America. Publish'd According to Act of Parliament.

Quis furor ô cives! quæ tanta licentia ferri.

LUCAN, Lib. I, ver. 8.

*What blind, detested madness could afford  
Such horrid license to the maddening sword?*

ROWE.

Philadelphia: Printed by STYNER and CIST,  
in Second-street, near Arch-street, 1776.

A CURE FOR THE SPLEEN, or Amusement for a Winter's Evening; being the Substance of a Conversation on the Times, over a Friendly Tankard and Pipe, between SHARP, a Country Parson; BUMPER, a Country Justice; FILLPOT, an Innkeeper; GRAVEAIRS, a Deacon; TRIM, a Barber; BRIM, a Quaker; PUFF, a late Representative. Taken in shorthand by Roger de Coverly. America, 1775.

THE BLOCKHEADS, or the Affrighted Officers. A Farce. Boston, 1776, New York, 1782.

THE BLOCKHEADS, or Fortunate Contractor. An Opera in Two Acts as it was Performed at New York. Printed at New York. London: Reprinted for G. Kearsley, 1782. Two plates.

THE PATRIOTS: a Comedy in Five Acts. Philadelphia, n. d.

THE POLITICAL DUENNA: a Comic Opera in Three Acts as it is Performed by the Servants of his Britannic Majesty. (With Lord North's Recantation.)

Philadelphia: Printed and Sold by ROBERT BELL, next door to St. Paul's Church in Third Street, 1778.

THE SCHOOL FOR SCANDAL. A Comedy. London, printed. Philadelphia, reprinted. 1779.

Bunker's Hill" and "The Death of General Montgomery," the author of which it is now known was Hugh H. Brackenridge, a native of Scotland, brought as a child to Pennsylvania, and a chaplain in the Revolutionary army, were in verse. Although none of these pieces was intended for representation, Mr. Brackenridge's "Battle of Bunker's Hill" was recited by his pupils at the Academy in Maryland, of which he was the principal at the beginning of the Revolution. Dunlap claims that the best among these productions was the Tory satire, "A Cure for the Spleen," which was printed by James Rivington, the noted loyalist editor, printer and bookseller of New York. The name of the author of this piece is unknown; but Dunlap, who assumes to be a judge of dramatic writing, says he "was a dramatist." After Rivington the most noteworthy of the publishers of these satires was Robert Bell, whose publications were superior

in typography to those of any publisher of the period. Bell was a Scotchman, but he was as active a Republican as Rivington was a Tory. Besides these satires in dramatic form that were printed but never acted, one, entitled "The Blockade of Boston," the authorship of which was attributed to General Burgoyne, was acted, but not printed. While the printed plays were intended for political effect, the acted farce was probably only designed to amuse the British soldiery under Burgoyne, then beleaguered in Boston town.

Mrs. Mercy Warren, who took the lead in this style of political pamphleteering, was a sister of the celebrated James Otis, the impetuous patriot orator. She married James Warren, a Plymouth merchant, in 1754. Warren was, like his wife and her father and brother, a warm partisan of the cause of the Colonies. Among Mrs. Warren's most intimate friends was Mrs. Adams, the wife of John Adams, and her house at Plymouth was the resort of the most celebrated men and women of the time. There the champions of the Colonies were accustomed to gather to formulate their grievances against Great Britain. "By the Plymouth fireside," Mrs. Warren wrote, "were many political plans originated, discussed and digested." Her first piece, "The Adulator," was not so keen in its satire as "The Group," but it served to attract attention to her poetical accomplishments. These were early recognized by her contemporaries, and the employment of her gifts for the advantage of the Colonies was encouraged by such men as John Adams, who wrote to James Warren, concerning the destruction of the tea in Boston harbor, that he expected "to see a late glorious event celebrated by a certain poetical pen, which has no equal that I know of in this country." This letter was written in December, 1773, and the compliment was evidently prompted by the "Adulator."

The "Adulator" and the "Group" were similar in design and execution. Although in dramatic form, it can scarcely be claimed for

THE GROUP.

*Dramatis Personæ.—Adams' List.*

Lord Chief Justice Hazlerod . . .	Peter Oliver
Judge Meagre . . . . .	Foster Hutchinson
Brigadier Hateall . . . . .	Timothy Ruggles
Hum Humbug, Esq. . . . .	John Erving
Sir Sparrow Spendall . . . .	Wm. Pepperell
Hector Mushroom . . . . .	Morrow
Beau Trumps . . . . .	Leonard
Dick, the Publican . . . . .	Lechmere
Simple Sapling, Esq. . . . .	N. R. Thomas
Monsieur de Francois . . . .	Boutineau
Crusty Crowbar, Esq. . . . .	Edson
Dupe, Secretary of State . . .	Flucker
Scriblerius Fribble . . . . .	Harrison Gray
Commodore Batteau . . . . .	Loring
Collateralis . . . . .	Brown

either that it was dramatic. The latter, however, proved very effective, and it has an interesting history. The characters were all intended as caricatures of prominent men of the period, and John Adams, late in life, made a list of them, which is still preserved in his own handwriting. This list will be interesting to the students of American history, but it does not fall within the scope of this

history to explain the relations of the Adams list to the *dramatis personæ* of the satire. In a letter written in April, 1774, Adams alludes to *Hazlerod*, and nearly all the letters from him to James Warren, in the early years of the Revolution, contain profuse compliments for Mrs. Warren. When he was an old man, in 1814, the authorship of the satire was attributed by some one to Samuel Barrett, whereupon Mr. Adams wrote an indignant letter, declaring there was only one person in the world at that time, in his opinion, who could have written it—Mrs. Warren. Mrs. Adams was as warmly in sympathy with Mrs. Warren as her husband. The ladies, in their correspondence, addressed each other as *Portia* and *Marcia* respectively, in accordance with an affectation of the period, and when *Marcia* manifested some misgivings in regard to the bold satire of the piece, *Portia* thus reassured her: "I observe my friend is laboring under apprehensions

lest the severity with which a certain group was drawn was incompatible with that benevolence which ought always to be predominant in a female character. Though 'an eagle's talon asks an eagle eye,' and satire in the hands of some is a very dangerous weapon, yet when it is so happily blended with benevolence, and is awakened only by the love of virtue and abhorrence of vice—when truth is unavoidably preserved, and ridiculous and vicious actions are alone the subject, it is so far from blamable that it is certainly meritorious." As a specimen of Mrs. Warren's severity and of her style, the following description of Governor Hutchinson will suffice:

But mark the traitor—his high crime glossed o'er  
 Conceals the tender feelings of the man,  
 The social ties that bind the human heart;  
 He strikes a bargain with his country's foes,  
 And joins to wrap America in flames.  
 Yet with feigned pity and satanic grin,  
 As if more deep to fix the keen insult,  
 Or make his life a farce still more complete,  
 He sends a groan across the broad Atlantic,  
 And with a phiz of crocodilian stamp,  
 Can weep and writhe, still hoping to deceive;  
 He cries—the gathering clouds hang thick about her—  
 But laughs within; then sobs—  
 Alas, my country!

GROUP, *Act II—Scene I.*

It was thus "a late glorious event" was celebrated by Mrs. Warren's poetical pen in accordance with the wish of John Adams:

India's poisonous weed,  
 Long since a sacrifice to Thetis made  
 A rich regale. Now all the watery dames  
 May snuff souchong, and sip in flowing bowls  
 The higher flavored choice Hysonian stream,  
 And leave the nectar to old Homer's gods!

Hugh Henry Brackenridge, while a student at Princeton Col-

lege, was the classmate and friend of Freneau, the poet of the Revolution.

BATTLE OF BUNKER'S HILL.

Warren } American Officers.  
Putnam }  
Gardiner }

Gage } British Officers.  
Howe }  
Burgoyne }  
Clinton }  
Lord Pigot }

Sherwin, aide-de-camp to General Howe.

In 1771, when they were graduated, they wrote a dialogue poem, entitled "The Rising Glory of America," which they recited at commencement. It comprised a conversation between *Acasto* and *Eugenio*, and the "Battle of Bunk-

er's Hill" was in accordance with the same method, except that the number of speakers was increased. It was neither a poem nor a play,

and it can only be said to be dramatic in form, because the characters were made to speak in the first person. Its only merit was in the fact that it was patriotic. It was dedicated "to Richard Stockton, Esq., member of the Honorable the Continental Congress for the State of New Jersey."

There was a prologue spoken "by a Lieutenant-Colonel in the Continental army," and an epilogue "written by a gentleman of the army,

AMERICAN COURAGE—SPECIMEN SPEECHES.

*Gage.*

This mighty paradox will soon dissolve.  
Hear first, Burgoyne, the valor of these men.  
Fir'd with the zeal of fiercest liberty,  
No fear of death, so terrible to all,  
Can stop their rage. Gray-headed clergymen,  
With holy Bible and continuous prayer,  
Bear up their fortitude—and talk of heaven,  
And tell them that sweet soul, who dies in battle,  
Shall walk with spirits of the just. These words  
Add wings to native rage and hurry them  
Impetuous to war. Nor yet in arms  
Unpracticed. The day of Lexington  
A sad conviction gave our soldiery,  
That these Americans were not the herd  
And rout ungovern'd which we pictured them.

*Howe.*

Not strange to your maturer thought, Burgoyne,  
This matter will appear. A people brave,  
Who never yet of luxury or soft  
Delights, effeminate and false, have tasted.  
But through hate of chains, and slavery, supposed,  
Forsake their mountain tops and rush to arms.  
Oft have I heard their valor published:  
Their perseverance, and untameable  
Fierce mind, when late they fought with us, and drove  
The French, encroaching on their settlements,

Back to their frozen lakes. Or when with us  
On Cape Breton they stormed Louisburg.  
With us in Canada they took Quebec;  
And at the Havannah these New England men,  
Led on by Putnam, acted gallantly.  
I had a brother once, who in that war,  
With fame, commanded them, and when he fell  
Not unlamented; for these warriors,  
So brave themselves and sensible of merit,  
Erected him a costly monument;  
And much it grieves me that I draw my sword  
For this late insurrection and revolt  
To chastise them. Would to Almighty God  
The task unnatural had been assigned  
Elsewhere. But since, by Heav'n determined,  
Let's on and wipe the day of Lexington,  
Thus soiled, quite from our soldiers' memories,

supposed to be spoken immediately after the battle by Lieut.-Colonel Webb, aide-de-camp to General Putnam." It will be observed that the female element is entirely lacking. The piece opens with an address by Warren to Putnam, to which Putnam responds. Then

Warren proposes the fortification of Bunker's Hill. When the scene changes to the British camp in Boston, Burgoyne, who is chafing over the confinement of the

WARREN'S DYING SPEECH.

troops and their enforced idleness, is the first to speak. It is in response to his complaints that the speeches of Gage and Howe, quoted herewith, are made. These speeches give a fair idea of Mr. Brackenridge's treatment of his subject. All of them are long, that of Howe containing twenty - three lines, besides those quoted. When Warren falls, he makes a dying speech of

Weep not your general who is snatched this day  
From the embraces of a family—  
Five virgin daughters, young and unendow'd,  
And with the foe left lone and fatherless.  
Weep not for him who first espoused the cause  
And risking life, have met the enemy  
In fatal opposition. But rejoice—  
For now I go to mingle with the dead,  
Great Brutus, Hampden, Sidney, and the rest,  
Of old or modern memory, who lived,  
A mound to tyrants, and strong hedge to kings;  
Bounding the indignation of their rage  
Against the happiness and peace of man.  
I see these heroes, where they walk serene,  
By chrystal currents, on the vale of Heav'n,  
High in full converse of immortal acts,  
Achiev'd for truth and innocence on earth.  
Meantime the harmony and thrilling sound  
Of mellow lutes, sweet viols and guitars,  
Dwell on the soul, and ravish every nerve.  
Anon the murmur of the tight-brac'd drum,  
With finely varied fifes to martial airs,  
Wind up the spirit to the mighty proof

Of siege and battle, and attempt in arms.  
 Illustrious group! They beckon me along,  
 To ray my visage with immortal light,  
 And bind the amaranth around my brow.  
 I come, I come, ye first-born of true fame;  
 Fight on, my countrymen! BE FREE! BE FREE!

extraordinary length. It  
 cannot be claimed for this  
 speech that it possessed  
 either dramatic force or

heroic vigor. It is written in the stilted and pedantic manner of the time by one who adopted a form with which he had no acquaintance. It lacks pathos even, because it is lacking in directness and simplicity. Mr. Brackenridge was not a dramatist, and yet he possessed the lightness of touch that would have made him one, as an anecdote of him, when he was the editor of the *United States Magazine*, in 1778, conclusively shows. He published some severe strictures upon General Lee for his conduct toward Washington. Lee in a rage called at his office, with the intention of assaulting him. Brackenridge at the time was looking out from an upper window. "Come down," said Lee, "and I'll give you as good a horse-whipping as any rascal ever received." "Excuse me, General," Brackenridge answered, "I would not go down for two such favors."

The authorship of the dramatic satire, the "Fall of British Tyranny," is unknown. It was written in prose, the principal scenes being laid in England and at Lexington and Bunker's Hill. The leading statesmen of England are introduced under descriptive names, Bute being *Lord Paramount* and Mansfield *Lord Mock-law*. General Gage is *Lord Boston*. Earl Percy, Washington, Lee and Putnam appear *in propria per-*

LORD BOSTON'S ALARM—SPECIMEN SCENE.

*Enter a Messenger in haste.*

*Messenger.*—I bring your Excellency unwelcome tidings.

*Lord Boston.*—For heaven's sake! from what quarter?

*Messenger.*—From Lexington plains.

*Lord Boston.*—'Tis impossible.

*Messenger.*—Too true, Sir.

*Lord Boston.*—Say, what is it? Speak what you know.

*Messenger.*—Colonel Smith is defeated and fast retreating.

*sonâ.* The dedication was to Lord Boston, and the remnant of the actors, merry-andrews and strolling players in Boston. This phase of the satire belongs more properly to the following chapter, which treats of Burgoyne's Thespians, who were certainly vastly fond of plays and farces, and frequently exhibited them for their own amusement. It is only the satire itself that comes under review here, the dramatic quality of which may be judged from a single extract. The scene chosen is Gage's headquarters, when he received the news of the defeat at Lexington. That doughty commander was anticipating the company of Hancock and Adams, as the result of Colonel Smith's expedition, when the messenger entered and announced the disaster. The words put into his mouth, and the cowardice attributed to him by the dramatist, show the estimation in which he was held by the Americans. Although the dialogue was

*Lord Boston.*—Good God! What does he say? Mercy on me!

*Messenger.*—They are flying before the enemy.

*Lord Boston.*—Britons turn their backs before the Rebels! The Rebels put Britons to flight! Said you not so?

*Messenger.*—They are routed, Sir;—they are flying this instant;—the Provincials are numerous and hourly gaining strength;—they have nearly surrounded our troops. A reinforcement, Sir—a timely succor may save the shattered remnant. Speedily! Speedily! Sir, or they're irretrievably lost!

*Lord Boston.*—Good God! What does he say? Can it be possible?

*Messenger.*—Lose no time, Sir.

*Lord Boston.*—What can I do? O dear!

*Officer.*—Draw off a detachment—form a brigade; prepare part of the train; send for Lord Percy; let the drums beat to arms.

*Lord Boston.*—Aye, do, Captain; you know how better than I. (*Exit Officer.*) Did the Rebels dare to fire on the King's troops? Had they the courage? Guards keep round me.

*Messenger.*—They're like lions; they have killed many of our bravest officers and men; and if not checked instantly will totally surround them and make the whole prisoners. This is no time to parley, Sir.

*Lord Boston.*—No indeed; what will become of me?

*Enter Earl Percy.*

*Earl Percy.*—Your orders, Sir.

*Lord Boston.*—Haste, my good Percy, immediately take command of the brigade of reinforcement and fly to the assistance of poor Smith! Lose no time lest they be all cut off and the Rebels improve their advantage and be upon us; and God knows what quarter they'll give. Haste, my noble Earl! Speedily! Speedily! Where's my guard!

*Exeunt Percy and Officers—drums beating to arms.*

somewhat stiff and the satire strained, as this example shows, it was more dramatic, and, consequently, more effective than the pedantic verse of Mrs. Warren and Mr. Brackenridge. It may be added, however, that it was probably because it was dramatic in form and, to some extent, in quality that the paternity of the piece was never acknowledged by its author.

In spite of Dunlap's commendation, "*A Cure for the Spleen*," one of the Tory satires of the period in dramatic form, was inferior as a dramatic production to the "*Fall of British Tyranny*." It was intended to instruct in politics and gain proselytes to the cause of royalty. The characters were *Sharp*, a country parson; *Bumper*, a country justice; *Fillpot*, an inn-keeper; *Graveairs*, a deacon; *Trim*, a barber; *Brim*, a Quaker; and *Puff*, a late Representative. The shrewd Quaker, the honest justice and the orthodox, well-informed and perfect parson, are all friendly to the king's government. The advocates of freedom, on the other hand, *Mr. Puff* and *Deacon Graveairs*, are represented as stupid and ignorant blockheads. The barber also is an advocate of the people, but merely because it serves his interest. "If I was denied the privilege of my shop," *Trim* declares, "to canvass politics, as a body may say, that is Lord North, East Indian company, constitution, charter-rights and privileges, duties, taxes and the like o' that, body o' me, sir, strip me of this darling privilege, and you may take my razors, soap, combs and all." To the Quaker, who says, "Why, I have often heard thee holding forth to thy customers with such apparent zeal against British tyranny that I was verily persuaded thou wert infected with the epidemical phrenzy of the times," *Trim* answers, "Aye, friend Brim, all trades have their mysteries, and one-half the world lives by the follies of the other half." The parson compares the Ameri-

cans to the Jews, who, though placed in the chosen land by their king who had "driven out the Canaanites, the Indians, before them, now say vauntingly, Who shall be Lord over us," and thunders against the ministers who had used the pulpit to stir up rebellion; but *Brim* wishes the parson to teach the truth to Republicans, for he "seems to be moved to become a light to their feet and a lamp to their path." In the end, all become converts to the parson's doctrine. The landlord is glad he had "nothing to do with these matters." The barber says he is "determined to drop" his "church preachments or else to take the right side of the question." The deacon fears that he and his patriotic friends have been wrong, and the representative begins "to see things in a different light." It is left for the Quaker to speak the tag, "Treason is an odious crime in the sight of God and men; may none of us listen to the suggestions of Satan; but may the candle of the Lord within lighten our paths; and may the Spirit lead us in the way of truth, and preserve us from all sedition, privy conspiracy and rebellion."

The pieces called "The Blockheads" I have not seen and so can not say whether they are identical.

Between the two extremes of American patriotism and British foryism there was one piece that seems to have been written in defense of the moderate Whigs. This was called "The Patriots." Although it was published in Philadelphia, the copy in the Philadelphia Library has no title-page. It must have been written, however, soon after the battles of Trenton and Princeton, as these events are referred to as of recent occurrence. Although a very poor comedy, it is more like a play than any of its predecessors. Unlike the others, it does not ignore the love interest, and is a very fair picture of the period. In its political aspects the piece deals with the doings of one of those committees

of safety that were necessary at that time. The members of the committee comprise Colonel Strut, Mr. Summons and Brazen. Meanwell and Trueman are two moderate Whigs, suspected by their noisier neighbors of being Tories. Trueman is in love with Brazen's daughter, Mira, but Brazen forbids the match, intending his daughter for Captain Flash, a recruiting officer, who is both an adventurer and a coward. Isabella is Mira's friend and a female politician, who has agreed to marry Strut after he should have been successively a delegate, a colonel and a brigadier-general. Trueman communicates with Mira through Meanwell's servant, dressed as an officer, and an elopement is arranged, the servant taking advantage of his fine clothes to make love to Melinda Heartfree, a poor girl, in the name of his master. This episode is a kind of underplot that is not only unnecessary to the piece, but is very coarse.

In the second act of "The Patriots" a meeting of the committee is held at the instance of Mr. Summons, to inquire into the political conduct of McFlint, McSqueeze and McGripe, three Scotchmen. "What is the nature of our offense, gentlemen?" McFlint asks the committee. "The nature of their offense, gentlemen," Strut answers, "is that they are Scotchmen. Every Scotchman being an enemy, and these men being Scotchmen they come under the ordinance which directs an oath to be tendered to all those against whom there is just cause to suspect they are enemies." As these men are Scotchmen Brazen thinks there is just cause to suspect they are enemies, and asks that it be put to the committee whether all Scotchmen are not enemies. "I've gi'en nae cause," exclaims McGripe, "to suspect that I am an enemy. The ordinance says ye must hae just cause. Bring your proof gentlemen." "Proof, Sir!" says Brazen scornfully, "we have

proof enough. We suspect any Scotchman. Suspicion is proof, Sir. I move for the question, Mr. President."

The marplot between Trueman and Mira, who causes Trueman's patriotism to be suspected, is Tackabout, a pretended Whig but real Tory. He is found out, and so too is Flash. The lovers are made happy with Brazen's consent. Pickle, Meanwell's servant, is made to marry Melinda. Colonel Strut is less fortunate. Two of the conditions to his marriage have been fulfilled, but Isabella insists upon the fulfilment of the third. "I can apply to a neighboring State," Strut pleads, "and be made a brigadier-general without being a soldier." This does not satisfy Isabella. "No, no," she says, "you shall fight for your commission. I'll have none of your chimney-corner generals, I assure you."

Neither "The Political Duenna" nor "The School for Scandal" was written in America, but they were printed here to bring the king and the ministry into still greater contempt with the Americans.

Besides these there may have been other pieces of a like kind that were not preserved or have been lost sight of. They sprang out of the familiarity of the American people with stage-plays during the previous quarter of a century, but were looked upon as *ephemera*, and having served their purpose they were forgotten. Only a few copies have come down to us. The wonder is that any of them were preserved, so little were they esteemed as worthy of the attention of future ages.

## CHAPTER II.

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### BURGOYNE'S THESPIANS IN BOSTON.

PRE-REVOLUTIONARY COQUETTING—FANEUIL HALL, THE FIRST BOSTON THEATRE—PERFORMANCES BY THE MILITARY—BURGOYNE'S PROLOGUE TO "ZARA"—THE "BLOCKADE OF BOSTON"—A MEAGRE ACCOUNT OF AN INTERESTING EPISODE.

BOSTON was the only city of any importance in America that persistently refused to allow the performance of plays down to the Revolution. But even Boston had a Music Hall in Brattle Street, opposite Dr. Cooper's meeting-house, where concerts were frequently given, and where a dance sometimes took place after the concert. These balls were innocent enough, as they were advertised to close at 11 o'clock. The concerts and balls were usually managed by James Joan, a violin maker, who sometimes had the assistance of Thomas Chase and at others of Mr. Propert, the price of tickets being two shillings lawful money, or one shilling and sixpence sterling. In 1772 a Mr. Turner announced a concert, and the same year concerts were given occasionally by Mr. Selby, the organist of King's Chapel. Besides there were readings of plays, as in the case of the "Provoked Husband," in 1770, advertised in the *Boston Gazette* on the 19th of March. Although the person who read the "Provoked Husband" in Boston at that time, performing "all the characters" and entering "into the different humors and passions, as they change from one to

another throughout the comedy," claimed that he had read and sung in most of the great towns of America, I have no idea who the actor was who so deftly accommodated himself to Puritan prejudices as to play all the parts in a comedy himself. It is not unlikely, however, that he was one of the seceding members of the American Company. Musical pieces were also treated in a similar fashion, Mr. Asby announcing for the 20th of April, 1770, a "concert and cantata of 'Cymon and Iphegenia,'" and some nameless performers, on the 16th of May following, treating "Love in a Village" in a manner as original as the previous treatment of the comedy. All the airs were sung, but no attempt was made to act the opera.

Unalterably opposed to theatrical entertainments as the sober inhabitants of Boston were, there were times, even before the Revolution, when the introduction of profane stage-plays seemed imminent. This was especially the case in the winter and spring of 1769. A rumor that the soldiery intended to give plays at that time caused much uneasiness. The Boston people contended that such entertainments were against the law, and that the officers had no right to give their men permission to indulge in the deadly sin of theatrical performances. On the other hand, it was argued that the English Theatrical Licensing Act superseded the Act of the Province. "A few years ago," it was said, "some bunglers, as the means of making assignations, took upon themselves to exhibit plays at unreasonable hours," but these military Thespians claimed to have "different and strictly upright motives." At this time the people seem to have succeeded in repressing the eagerness of the soldiers for theatrical representations; but six years later, in 1775, the performance of plays by the military was of frequent occurrence, and continued until the evacuation.

In regard to these performances the newspapers of the time are silent, except in the case of a farce called "The Blockade of Boston," which excited some comment. We only know that Faneuil Hall was turned into a theatre and that the announcements were by hand-bills. No list of the plays performed has been preserved, and nearly everything that has been written on the subject is inaccurate. For instance,

A BOSTON HAND-BILL.

On SATURDAY next,  
will be PERFORMED,  
By a Society of LADIES and GENTLEMEN,  
at FANEUIL HALL,  
The TRAGEDY of  
ZARA:

The Expenses of the House being paid,  
the Overplus will be apply'd to the Benefit of  
the Widows and Children of the Soldiers.

No Money will be taken at the Door, but  
Tickets will be delivered To-day and To-morrow  
between the Hours of Eight and Two,  
at Doctor Morris's in School Street.

PIT, One Dollar, GALLERY,  
Quarter of a Dollar.

The Doors will be open at FIVE, and begin  
precisely at SIX o'clock.

\*.\* Tickets for Friday will be taken.  
*Vivant Rex et Regina.*

be interesting to know whether this young lady was Miss Chapman, a Boston girl who went to England after the evacuation, where she became an actress of some distinction. Burgoyne's Prologue has often been printed, and it had the distinction of being parodied in the *Freeman's Journal*, or *New Hampshire Gazette*, June 22d,

Burgoyne's comedy, the "Heiress," has been named as among the productions, although it was not written until 1785. The names of only three plays that were actually produced have come down to us—Mrs. Centlivre's comedy, the "Busybody," Rowe's "Tamerlane" and Aaron Hill's tragedy of "Zara." For Hill's tragedy General Burgoyne wrote a prologue that was spoken by Lord Rawdon, and an epilogue spoken by a young lady of ten years. It would

PROLOGUE TO "ZARA."

In Britain once (it stains the historic page),  
Freedom was vital-struck by party rage:  
Cromwell the fever watch'd, the knife supplied,  
She madden'd, and by suicide she died.  
Amidst the groans sunk every liberal art  
That polish'd life, or humanized the heart

1776. It is not certain whether "Zara" was presented more than once. "We acted the tragedy of 'Zara,'" Thomas Stanley, the second son of Lord Derby, wrote to Hugh Elliott, "two nights before I left Boston, for the benefit of the widows and children. The Prologue was spoken by Lord Rawdon, a very fine fellow and good soldier. I wish you knew

Then fell the stage, quell'd by the bigots' roar,  
Truth fell with sense, and Shakspeare charm'd no more.

To soothe the times too much resembling those,  
And lull the care-tir'd thought, this stage arose;  
Proud if you hear, rewarded if you're pleased,  
We come to minister to minds diseased.  
To you, who, guardians of a nation's cause,  
Unsheath the sword to vindicate her laws,  
The tragic scene holds glory up to view,  
And bids heroic virtue live in you:  
Unite the patriot's with the warrior's care,  
And, while you burn to conquer, wish to spare.  
The comic scene presides o'er social life,  
And forms the husband, father, friend and wife;  
To paint from nature, and with colors nice  
Shew us ourselves, and laugh us out of vice.  
Now say, ye Boston prudes (if prudes there are),  
Is this a task unworthy of the fair?  
Will fame, decorum, piety refuse  
A call on beauty to conduct the Muse?  
Perish the narrow thought, the sland'rous tongue!  
When the heart's right, the action can't be wrong.  
Behold the test, mark at the curtain's rise  
How Malice sinks abashed at Zara's eyes.

him. We took above £100 at the door. I hear a great many people blame us for acting, and think we might have found something better to do, but General Howe follows the example of the King of Prussia, who, when Prince Ferdinand wrote him a long letter, mentioning all the difficulties and distresses of the army, sent back the following concise answer: *De la gaieté, encore de la gaieté, et toujours de la gaieté.* The female parts were filled by young ladies, though some of the Boston ladies were so prudish as to say this was improper." The only lines of the epilogue that seem worth repeating are the closing ones:

Duty in female breasts should give the law,  
But make e'en love obedient to papa.

Stanley's letter is ambiguous, but the words "two nights" evidently refer only to the time of his leaving Boston.

The only piece produced by Burgoyne's Thespians that excited any public interest outside of military circles was the farce, or rather

BLOCKADE OF BOSTON—NEWSPAPER  
NOTICES.

New England Chronicle, Dec. 21, 1775.

We are informed that there is now getting up at the theatre, and will be performed in the course of a fortnight a new farce called The Blockade of Boston. [*It is more probable before that time the poor wretches will be presented with a tragedy called the Bombardment of Boston.*]

New England Chronicle, Jan. 25, 1776.

We hear that the enemy, the evening on which our troops burnt the houses at Charlestown, were entertaining themselves at the exhibition of a play which they called the Blockade of Boston in the midst of which a person appeared before the audience and with great earnestness declared that the Yankees were attacking Bunker's Hill. The deluded wretches at first took this to be merely *farical*, and intended as a part of their diversion. But soon convinced that the actor meant to represent a solemn *reality* the whole assembly left the house in confusion and scampered off with great precipitation.

burlesque, called the "Blockade of Boston." It was twice referred to in the *New England Chronicle*, once before and once after its production. The former seems prophetic of the latter, for it happened that the attack on Charlestown, January 8th, 1776, by Major Knowlton, by order of General Putnam, occurred on the night it was intended to produce it, and so caused its postponement. The play of the evening—the "Busybody"—had been given and the farce was awaited with lively interest. In the opening scene Washington was represented as an un-

couth figure, awkward in gait, wearing a large wig and a rusty sword. He was attended by a country servant carrying a rusty gun. The actors who personated Washington and his trusty squire had scarcely entered when a sergeant suddenly appeared and exclaimed: "The Yankees are attacking our works on Bunker's Hill." At first this was thought part of the farce; but when Howe, who was present, called out, "Officers, to your alarm posts," the audience was quickly dispersed—so quickly, in fact, that Timothy Newell, in his "Diary," said "with much fainting, fright and confusion." In spite of this mishap

the farce was afterwards produced with "Tamerlane" as the play, and it was probably repeated a number of times.

General Burgoyne was the ruling spirit in these dramatic entertainments. He was himself an amateur actor and had already written his first play, the "Maid of the Oaks," which was originally acted at his seat, the Oaks, in 1774, on the occasion of a marriage fête in honor of his brother-in-law, Lord Stanley. The comedy was brought out by Garrick, at Drury Lane, with Mrs. Abington in the chief role in 1775, previous to the production of the "Blockade of Boston" in Faneuil Hall. It is uncertain whether Burgoyne appeared in any of the pieces produced in Boston, but the tone of the letter quoted above indicates that Thomas Stanley, who was also his brother-in-law, participated in some of the performances. It is, of course, impossible to name any of the British officers who were players at Boston, but so thoroughly had Burgoyne infused the theatrical spirit into his soldiery that when his captured army was in captivity at Charlottesville, in 1779-80, they erected a theatre for their own amusement.

It only remains to be added that during the Boston performances hand-bills of the intended entertainments were often sent to Washington, Hancock and others of the leading spirits among the Provincials.

### CHAPTER III.

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#### HOWE'S THESPIANS—NEW YORK AND PHILADELPHIA.

THE SEASON OF 1777 IN NEW YORK—AT THE SOUTHWARK THEATRE  
IN 1778—LISTS OF THE PRODUCTIONS—TRADITIONS RELATING  
TO THE PLAYERS—ANDRÉ'S FIRST CONNECTION WITH MILITARY  
THEATRICALS.

UNDER Burgoyne's inspiration the military Thespians at Boston produced plays partly as an affectation, but more in a spirit of offense to New England sentiment; under Howe, both in New York and Philadelphia, the productions were merely a divertisement of an idle soldiery in the name of charity; under Sir Henry Clinton theatricals became a business. Apparently the moving spirits in the earlier New York performances included some of those who had taken part in the Boston productions, as Captain Stanley, who wrote the prologue for the opening night, was the young officer whose letter in regard to the Faneuil Hall theatricals is quoted in the preceding chapter. The first season of the military Thespians at the theatre in John Street began on the 25th of January, 1777, and lasted until the 29th of May. The condition of New York in the winter of 1776-7 was in itself an incentive to the officers of the British army and navy to seek amusement by means of theatrical entertainments. In consequence of the great fire that occurred on the night when the English troops took possession, the city was to a great extent a collection of blackened and

unsightly ruins. The burnt district, which became known as Canvass-Town, was the resort of the worst part of the community—disreputable women, the sailors belonging to the fleet, and even the negroes. When Washington's army retreated most of the Whig families went also, and the city became, what it continued to be for more than seven years, a garrison town. Even in times of peace New York was completely isolated in winter for many months. In such a city in war time the theatre would naturally suggest itself as a means of relief from the tedium of enforced idleness, and it is scarcely surprising that the amateur theatricals of the military, which began in 1777, should have lasted until 1783.

The opening bill, which comprised only Fielding's burlesque, "Tom Thumb," was well adapted for the initial effort of a company of amateurs, which, at the outset, probably was without actresses. On the second night, however, the play of the evening was the "Lyar," with Fielding's burlesque as the afterpiece. Then followed, as the full pieces produced during the season, the "Beaux' Stratagem," the "Inconstant," the "Drummer," "Venice Preserved" and "Rule a Wife and Have a Wife." Of these two, the "Lyar" and "Rule a Wife and Have a Wife," were played in America for the first time, but of

LIST OF PERFORMANCES.

1777.

- Jan. 25—Tom Thumb . . . . . Fielding  
 30—Lyar . . . . . Foote  
       Tom Thumb.  
 Feb. 6—Lyar.  
       Upholsterer . . . . . Murphy  
 13—Beaux' Stratagem . . . Farquhar  
       Upholsterer.  
 18—Beaux' Stratagem.  
       Miss in her Teens . . . Garrick  
 27—Beaux' Stratagem.  
       Deuce is in Him . . . Colman  
 Mar. 13—Inconstant . . . . . Farquhar  
       Upholsterer.  
 20—Inconstant.  
       Chrononhotonthologos . . Carey  
 27—Drummer . . . . . Addison  
       Chrononhotonthologos.  
 April 3—Venice Preserved . . . Otway  
       Lying Valet . . . . . Garrick  
 7—Drummer.  
       Deuce is in Him.



The preliminary announcement of the intended performances by officers of the army and navy in New York, in 1777, was printed in Gaine's *Mercury* on the 6th of January. Its terms show that the preparations that were making were still far from complete. The initials T. C., to whom communications were to be directed, probably meant the Clerk of the theatre. But coming from Hugh Gaine, the political significance of the notice is its most noteworthy feature.

PRELIMINARY NOTICE.

\*.\* The Theatre in this city, having been some time in preparation, is intended to be opened in a few days for the charitable purpose of relieving the Widows and Orphans of Sailors and Soldiers who have fallen in support of the Constitutional Rights of Great Britain in America. It is requested that such Gentlemen of the Army and Navy whose talents and inclinations induce them to assist in so laudable an undertaking be pleased to send their names (directed to T. C.) to the Printer of this Paper before Thursday night next.

Gaine was an Irishman by birth and a Whig in politics, but during the occupation he was not less loyal to "the Constitutional Rights of Great Britain in America" than his journalistic competitor in New York, James Rivington, the publisher of the *Royal Gazette*. When peace returned he was, unlike Rivington, forgiven the part he played during the war. For years he had done business as a bookseller and printer at the sign of the Bible and Crown in Hanover Square, always wearing the same brown wig and long-skirted brown coat. When the Crown came down he continued to do business at the sign of the Bible without failing in the esteem of his fellow-citizens or finding his trade lessened. Gaine was always friendly to the theatre. As early as 1761-2 he printed and sold the tickets for Douglass' Theatre in Chapel Street, and he continued his good offices for the American Company down to the Revolution. Mr. Gaine was not a discriminating critic—he was simply an approving friend, and, like the commendations of many modern writers on the stage, his praises were apt to

be warmest when they were least deserved. The critique<sup>1</sup> that he printed upon Captain Stanley's prologue and the performance of "Tom Thumb" by the military amateurs are proofs of this assumption. Although this criticism, which was printed on the 27th of January, was ostensibly Gaine's, it was probably written by one of the military Thespians. As the performance took place on Saturday night, it is not impossible that Monday's issue of the *Mercury* was printed before the performers had actually proved that a good education and knowledge of polite life are essential to form a good actor. Like some notable instances of later periods, the critic may have written his article without seeing the play.

The performances were generally advertised as "for the benefit of the widows and orphans of the soldiers and sailors," but the advertisements contained the names of none of the performers and gave little information in regard to the performances. In the advertisement for the 13th of February it was announced that £100 had been lodged with Dr. Morris, treasurer to the charity, "for the purpose of giving such immediate relief to widows and orphans of soldiers who, by certificates from commanding officers, appear to be worthy objects." The next performance, that of the 18th of February, was specially designed

<sup>1</sup> GAINE'S CRITIQUE.—On Saturday evening last the little Theatre in John street in this city was opened with the celebrated burlesque entertainment "Tom Thumb," written by the late Mr. Fielding to ridicule the bathos of several dramatic pieces that at his time, to the disgrace of the British stage had engrossed both the London Theatres. The characters were performed by gentlemen of the Army and Navy; the spirit with which this favorite was supported prove their taste and strong conception of the humor. Saturday's per-

formance convinces us that a good education and knowledge of polite life are essentially necessary to form a good actor. The Play was introduced by a Prologue written by Captain Stanley; we have great pleasure in applauding this first effort of his infant muse as replete with true genius. The scenes painted by Captain De Lancey had great merit and would not disgrace a theatre tho' under the management of a Garrick. The House was crowded with company and the Ladies made a brilliant appearance.

for the benefit of the widows and children of Hessian soldiers employed in America. On this occasion it was "requested by the managers that no gentleman will occupy a seat in General De Heister's box without permission from him." In the next *Mercury* Heister returned thanks for the sum raised by the performance in the name of the Serene Highnesses who had sold their contingents to King George. When the season closed the accounts were settled by Captain Seix at No. 214 Queen Street. Dunlap says that the expense of a night's performance was £80, or \$200, which, if true, was a large sum for entertainments by charity amateurs in a theatre that was, of course, rent free.

Both the authority for the caption of this chapter, Howe's Thespians, and the connecting link between the John Street Theatre in New York and the

Southwark Theatre in Philadelphia, are found in Captain Stanley's Prologue, which was originally written for the opening of the former in January, 1777, and again recited at the opening of the latter a year later. At the time this Prologue was written Captain Stanley was only in his twenty-fourth year. For one so young, it must be

CAPTAIN STANLEY'S PROLOGUE.

Once more ambitious of theatric glory,  
Howe's strolling company appears before ye;  
O'er hills and dales and bogs, through wind and weather,  
And many a hair-breadth 'scape, we've scrambled hither;  
For we, true vagrants of the Thespian race,  
While summer lasts ne'er know a settled place.  
Anxious to prove the merits of our band,  
A chosen squadron wanders through the land;  
How beats each Yankee bosom at our drum!  
"Hark, Jonathan! zounds, here's the strollers come."  
Spruced up with top-knots and their Sunday dress,  
With eager looks the maidens round us press.  
"Jemima, see—ain't this a charming sight?  
Look, Tabitha,—oh, Lord, I wish 'twas night."  
Wing'd with variety our moments fly,  
Each minute tinctur'd with a different dye.  
Balls we have plenty, and *al fresco* too,  
Such as Soho or King street never knew;  
Did you but see sometimes how we're array'd,  
You'd fancy we designed a masquerade;  
'Twould tire your patience were I to relate here,  
Our routs, drums, hurricanes and *fêtes champêtres*.

Let Ranelagh still boast her ample dome—  
 While heaven's our canopy the earth's our room;  
 Still let Vauxhall her marshall'd lamps display,  
 And gild her shades with artificial day;  
 In lofty terms old vaunting Saddler's Wells  
 Of her tight ropes and ladder dancing tells;  
 But Cunningham in both excels.  
 Now winter—

(*Bell rings.*)

Hark! and I must not say no;  
 But soft! a word or two before I go.  
 Benevolence first urged us to engage,  
 And boldly venture on a public stage;  
 To guard the helpless orphan's tender years,  
 To wipe away th' afflicted parent's tears,  
 To soothe the sorrows of the widow's breast,  
 To lull the friendless bosom's cares to rest—  
 This our design—and sure in such a cause,  
 E'en error's self might challenge some applause.  
 With candor then our imperfections scan,  
 And where the actor fails absolve the man.

confessed it was highly creditable to his “infant muse.” He was subsequently promoted to be a major, but died in 1779. Whether he recited his own Prologue on either occasion is not certain, as the newspapers speak of it only as “delivered by a gentleman of the army.” The allusions to Jonathan, Jemima and

Tabitha were more applicable to New England than either to New York or Philadelphia, while the reference to Cunningham, the brutal Provost-Marshal of the army of occupation, shows how lightly these gay young officers regarded the outrages and barbarities of war. Lord Rawdon, who spoke Burgoyne's Prologue to “Zara,” at Boston, was more fortunate than young Stanley, for he not only received ample credit for its delivery, but lived to succeed his father as Earl of Loudoun and to achieve distinction both as a soldier and statesman.

The first mention of the Southwark Theatre after the British occupation in Philadelphia, in 1777, was in the “Diary” of Robert Morton, the son of a Philadelphia merchant, then in his seventeenth year. After the battle of Germantown the wounded British soldiers were brought into the city, and according to young Morton were cared for “some at the Seceder meeting-house, some at the Presbyterian meeting-house in Pine Street, some at the Play-house and some, and



April 20—Wonder . . . . . Centlivre  
           Trip to Scotland . . . Whitehead  
   24—Wonder.  
           Mock Doctor.  
 May 1—Lyar . . . . . Foote  
           Trip to Scotland.  
       6—Lyar.  
           Duke and No Duke.  
   19—Douglas . . . . . Home  
       Citizen . . . . . Murphy

night there was an exhibition of fireworks. For the next performance of the "Inconstant," on the 16th, two sets of bills were printed, one set naming "Lethe" and the other the "Mock Doctor" as the farce. No performances were given

during Passion Week. The tragedy of "Douglas" and the farce of the "Citizen," which comprised the closing bill, were obtained through an advertisement inserted in the *Pennsylvania Ledger*, on the 2d of May. Two of the announcements were unusual even for that time. When the "Minor" was first announced, "the foreign gentleman, who slipped a guinea and a half into the hand of the box-keeper and forced his way into the house," was "desired to send to the office of the theatre in Front Street," that it might be returned, and in the second advertisement of this comedy gentlemen were "earnestly requested not to attempt to bribe the door-keepers." It is, of course, impossible to give the names of any of the players or their parts, as they were not announced and tradition has not preserved them.

It was at this time that the name of Major André first became associated with the amateur theatricals of the military Thespians. Dunlap conveys the impression, without actually asserting it, that André assisted Captain De Lancey in preparing the scenery at the John Street Theatre from the outset. Such may have been the case, but it is not likely. André's exchange as a prisoner of war was only a matter of days when the theatre opened on the 25th of January, 1777, and he had only obtained his captaincy on the 18th. His staff appointment came later, and his Provincial rank of Major later still. In

Philadelphia, in 1778, his position was entirely different. He was now at headquarters as Grey's aide and the favorite of his chief. He was a favorite, too, in his own immediate circle, which included Simcoe, the famous partisan officer, Sir John Wrotlesley, Captain De Lancey, Captain, now Major, Stanley and Major Lord Cathcart. He was young, handsome, gay, accomplished. In Philadelphia society he was even more petted than other young men of higher lineage. In the family of Edward Shippen he was especially favored. To Miss Redman he inscribed pretty *vers de société*, and both he and Major Stanley cut buttons from their coats at their departure to leave her as a memento. In the Mischianza he was the knight of Miss S. Chew. It is singular under such circumstances, if André really appeared in any of the plays presented at the Southwark Theatre, that no tradition of his parts should exist, and I am inclined to believe that his connection with the amateur theatricals of the period was confined to his contributions as a scenic artist. The scenery painted by him was distinctly remembered by old Philadelphians for many years after the Revolution, and a full description of at least one set of scenes from his brush has come down to us. "It was a landscape," Durang wrote, "presenting a distant champagne country and a winding rivulet, extending from the front of the picture to the extreme distance. In the foreground and centre was a gentle cascade—the water exquisitely executed—overshadowed by a group of majestic forest trees. The perspective was excellently preserved; the foliage, verdure and general coloring artistically toned and glazed. It was a drop scene, and André's name was inscribed on the back of it in large black letters. It was preserved in the theatre until 1821, when it perished with the rest of the scenery in that old temple of the drama."

It is an interesting fact in connection with the first production in America by the military Thespians of Foote's comedy, the "Minor," in Philadelphia, and the curious incident connected with it, that its presentation was once before intended at the Southwark Theatre under Mr. Douglass' auspices. The story is told in a letter from Alexander Mackraby, dated June 20th, 1770, to Sir Philip Francis, and printed in Sir Philip's "Memoirs." "I believe I have never told you," Mackraby says, "that we have got Whitefield among us. He preaches like a dragon, curses and blesses all in a breath, and tells us he hopes to die in the pulpit. He abuses the players, who in turn advertised to perform the 'Minor.' The parsons petitioned the Governor against it and the performance was dropt." What rendered this intended production retaliatory in its nature was the fact that in the Epilogue, spoken by *Shift*, which the author originally performed as well as the parts of *Mrs. Cole* and *Mr. Smirk*, Foote took off, to a great degree of exactness, Whitefield's manner and person.

It may be added that to Howe's Thespians in New York in 1777, and in Philadelphia in 1778, America owes much as a promoting cause of the enervating indolence that made the achievement of independence possible.

## CHAPTER IV.

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### CLINTON'S THESPIANS—1778-82.

FIVE YEARS OF THE MILITARY PLAYERS IN NEW YORK—AMATEUR THEATRICALS AS A BUSINESS—LISTS OF THE PERFORMANCES—SPECULATIONS CONCERNING THE ACTORS AND ACTRESSES—GOSSIP OF THE THEATRE ROYAL.

WHEN Sir Henry Clinton succeeded Howe in command of the King's troops Philadelphia was evacuated and the return of the army to New York begun. The march was a toilsome one. No sooner had it begun than Washington with his little army left the encampment at Valley Forge to place himself in Clinton's path. It was the British commander's intention to march to New Brunswick and embark his army on Raritan Bay for New York. In this design he was frustrated by Washington's presence, to whom, encumbered as he was by his trains, it was not Clinton's wish to offer battle. He accordingly turned at Allentown toward Monmouth Court-house to make his way to Sandy Hook. At Freehold he was compelled to fight and was beaten, and he only succeeded in reaching New York by retreating in the night. Once in that city he was secure against attack, but the price of security was inaction—the cost of inaction was the demoralization that is sure to ensue when the leaders of an army yield to the pleasures of the table and the blandishments of beauty. Gaiety ruled the hour. Extravagance was a virtue. Entertainments were

frequent, and so grotesque were the "fads" of the time that dinners were often given with closed blinds and by candle light in the daytime. Under the conditions that then prevailed in New York it was fashionable to be loyal. Every belle had a half dozen dangles among "the Lords and Sir Georges and dear Colonels" of the garrison. Elopements were common. Vice was supreme. The Tory ladies of New York were not even ashamed to vie with the mistresses of the officers in showing favor to the young and dissolute gallants of Sir Henry's army. Indeed, these ladies of pleasure were among the most potent influences in the pageants and dissipations of the period. One of them, a beautiful English girl, the mistress of Major Williams of the artillery, at a grand review in Philadelphia, in 1777, was allowed to drive slowly down the line, wearing a dress cut and trimmed after the fashion of his regiment, the facings and plumes of her equipage being those of the artillery. In New York, in 1779, she became the queen of the foot-lights, appearing in such high comedy roles as *Mrs. Sullen* in the "Beaux' Stratagem" and *Clarinda* in the "Suspicious Husband," with as much acceptance as any of the professional actresses who had preceded her.

It will be seen, however, that even before the evacuation of Philadelphia and the toilsome march through New Jersey to New York, a company of military Thespians had given performances in the

#### PRELIMINARY NOTICE.

*By Permission of his Excellency,*  
Sir HENRY CLINTON, Knt of the Bath, &c.

THE THEATRE will be opened early next week by a Society of Gentlemen of the Army and Navy for the laudable purpose of raising a supply for the widows and orphans of those who have lost their lives in his Majesty's ser-

John Street Theatre under Sir Henry Clinton's auspices. As a matter of fact, the New York house was re-opened nearly a month before Howe's Thespians began to give entertainments at the South-

wark Theatre. The preliminary announcement was made in Rivington's *Gazette*, January 3d, 1778.

The season began only three days later, and the theatre was not finally closed until the 8th of June.

The opening piece was "Douglas," which was twice played, being "much applauded by a crowded and brilliant audience," one of the papers said of the second perform-

ance. The next production called out an elaborate criticism,<sup>1</sup> which is chiefly noteworthy for its allusion to Mr. Douglass and the American Company, then reported playing in the Island of Jamaica. The phraseology of this notice seems to indicate that the direction of the theatre this season was not in the hands of military managers, and as tickets for the boxes were to be had of Mr. Barrow, at the theatre, it is not improbable that he was the director. Dunlap says that Col. Guy Johnson and Dr. Hammond Beaumont were the managers this season, but as he trusted to his memory his testimony is not conclusive. As Mr.

vice, as well as for such other generous charities as their funds may enable them to perform. It is hoped the good intention of these gentlemen will meet with the indulgence of all those who are actuated by the same liberal principles. Notice will be given in the next paper of the first night of performance and every attention paid to make it a rational entertainment. Tickets will be delivered out at Mr. Rivington's, Mr. Hugh Gaine's and Mills and Hicks's Printing Houses, at both Coffee-Houses and at Marshall's Tavern opposite to the Theatre in John street, and the managers request that the Ladies will send servants in time to keep places for them in the boxes that they may be the more agreeably accommodated.

23/33

<sup>1</sup> CRITICISM FROM RIVINGTON'S *Royal Gazette*.—On Thursday sen'night at the first performance of the "West Indian," an admired comedy written by Mr. Cumberland, there were present upward of nine hundred persons which exceeds by more than one hundred the fullest house ever known since its first construction many years ago by Mr. Douglass of the American Company now performing in the island of Jamaica.—Thus from these beneficent and liberal con-

tributions very laudable purposes are answered; the gentleman who is so obliging as to superintend the conduct of the Theatre, a labor truly Herculean, is enabled to dispense relief and support to many objects of real distress and indigence, at the same time with the assistance of the gentlemen of the army and navy, who are at great expense in getting up the characters, the truly generous and well disposed inhabitants of the town are most agreeably and rationally entertained.

Barrow, who was originally a coach painter and for a long time a dealer in engravings in New York, had charge of both the scene department

## LIST OF PERFORMANCES.

1778.	
Jan. 6—	Douglas . . . . . Home
9—	Douglas.
15—	West Indian . . . . . Cumberland
	Lethe . . . . . Garrick
22—	West Indian.
	Citizen . . . . . Murphy
29—	Fair Penitent . . . . . Rowe
Feb. 12—	Jealous Wife . . . . . Colman
	Mock Doctor . . . . . Fielding
16—	Jealous Wife.
	Mock Doctor.
Mar. 27—	Othello . . . . . Shakspeare
April 21—	Rivals . . . . . Sheridan
	Miss in her Teens . . . . . Garrick
27—	Rivals.
May 5—	Beaux' Stratagem . . . . . Farquhar
	Devil to Pay . . . . . Coffey
11—	Beaux' Stratagem.
	Apprentice . . . . . Murphy
20—	Recruiting Officer . . . . . Farquhar
	Miller of Mansfield . . . . . Dodsley
June 8—	She Stoops to Conquer . . . . . Goldsmith
	Miller of Mansfield.
	(Mrs. Tomlinson's Benefit.)

and the box-book, it is scarcely assuming too much to say that he was the practical, if not the ostensible, manager. Captain Hardenbrook, of the Provincials, was the *Belcour* in the "West Indian," Major Moncrief, of the Engineers, the *Othello*, and Dr. Beaumont the *Iago*, *Scrub* in the "Beaux' Stratagem" and *Gregory* in the "Mock Doctor." For these names the only authority is Dunlap, who unfortunately mixed up the military players of many seasons, so that it is impossible to place any trust in them. The performance of the 11th of May was announced as the

"last time of performing," but it was afterward determined to give a night, May 20th, for the "benefit of the refugee and other poor." The production of the "Rivals" this season was the first performance of Sheridan's first comedy in America. Dunlap saw the performances of both "Douglas" and the "West Indian" this season, and he says the receipts for the latter on the 15th of January amounted to £310, or \$776. The military *Major O'Flaherty* he compared with the original, Moody, and with John Henry.

In a theatrical sense the final performance of the season,

Mrs. Tomlinson's benefit, was the most interesting event of the period. Mrs. Tomlinson had been, with her husband, a member of the American Company from 1758 to 1772, but apparently she appeared only as a make-shift in emergencies. She had been off the stage nearly six years when she re-appeared with the military Thespians. To them her knowledge of stage business, however limited, and her talents, whatever they were, must have been useful. It is to be regretted that none of her parts are on record, her benefit only indicating two facts—that she was living in New York during the occupation and that she was needy.

## MRS. TOMLINSON'S BENEFIT.

For the *Benefit* of Mrs. Tomlinson,  
Who performed during the last Winter and  
begs the indulgence of the Public for one  
NIGHT.

On Monday, being June 8, 1778,  
At the Theatre Royal in John street,  
Will be presented a Comedy called  
SHE STOOPS TO CONQUER,  
or the

*Mistakes of a Night*,  
written by the late ingenious Dr. Goldsmith.  
To which will be added a Farce called  
THE KING  
and the

*Miller of Mansfield*,  
In which will be introduced a song.  
The Doors will be opened at half past  
Five and the Performance to begin at Seven.  
\* \* Tickets to be had at the usual places  
and of the Printer.

This season produced another of those prologues for which the amateur theatricals of the time are noteworthy. It was "written

## PROLOGUE.

Now that hoar winter o'er the frozen plain,  
Has spread the horrors of his heavy reign,  
Has bade awhile the din of battle cease,  
And mocks these regions with the mask of peace,  
Once more the scenic muse exerts her pow'r,  
And claims her portion of the leisure hour.  
To prompt the laugh, the brow of care to smooth  
(And this sad land, alas! has cares to sooth),  
To wake to pity, and with soft control  
Melt into tender sympathy the soul,  
Vice to discourage, or with bolder aim,  
Rouse to high deeds and point the way to fame:

by a distinguished character, who in the midst of superior avocations does not appear unmindful of the muse by whom he is favored," and spoken on the opening night, January 6th, 1778. Dunlap speaks of this prologue as not unworthy of preceding the

These are the ends, which from the earliest age,  
 Have been the boast and object of the stage.  
 We have a nobler purpose still in view,  
 A tribute to our falling comrades due !  
 From us their helpless infants shall be fed,  
 And fainting misery receive its bread.  
 O Britons ! (and your generous thirst for fame  
 Has found you fully worthy of the name !)  
 Tho' scowling faction's interested band,  
 At home asperse us, and with envious hand  
 Our well-earn'd laurels tear, the public weal  
 Bids us not murmur, whatsoe'er we feel.  
 But to those honored names whose just applause  
 Rewards the champions of their country's laws,  
 Whose generous breasts feel for each soldier slain,  
 Nor suffer blood so shed to flow in vain,  
 Whose liberal hand allays the widow's grief,  
 And to her starving babes affords relief,  
 To those, whose bounty thus our toil repays,  
 O ! friends, withhold not the full meed of praise !

Their fair example bade our stage arise,  
 Blest be th' amusement which relief supplies  
 To infant wretchedness, to widow'd age,  
 And the maimed victim of the battle's rage !  
 With you for judges, and such views as these  
 (Tho' with each anxious care and wish to please),  
 No fears distress us ; to secure applause  
 We'll plead no other merit than our cause.

first production of Home's excellent tragedy in America, although "Douglas" had been presented in New York by professional players nineteen years before it was undertaken by the military amateurs. The prologue is, however, suggestive of the distress that prevailed in New York at the time, which was by no means confined to the widows and orphans of the soldiers. The city was crowded with poor refugees, wretched and starving. This condition was recognized after the season closed by the special benefit

for the refugee poor. If André had been in New York at the time the prologue would probably have been attributed to him, although there is no evidence in any of the doggerel known to be his of a capacity to write anything so serious.

When the season of 1778-9 opened Sir Henry Clinton was back in New York with the army that had spent the previous winter in Philadelphia. André was with him and had but recently been appointed his aide, with the Provincial rank of Major. That this gay young officer now took part in the theatrical preparations and activities of the season may be assumed with safety. The first announce-

ment of the preparations making for the season was contained in the *Royal Gazette* for the 19th of December, 1778, but the theatre was not opened until the 9th of January following. This advertisement asked such gentlemen as were inclined to give their assistance "to signify it by a sealed note directed to the managers, to be left at Mr. John Barrow's in Broad street near the Main Guard." The responses could not have been immediate, as the advertisement was repeated several times. Besides, the theatrical library of the managers of the Theatre Royal was a small one, the following pieces being advertised as wanted before the house opened: the "Lyar," "Tom Thumb," "Orphan of China," "Tancred and Sigismunda," "High Life Below Stairs," "Hob in the Well," "Guardian," "What D'ye Call it?" "Wonder" and "Cheats of Scapin." The male parts were, as usual, filled by officers of the army and navy, but the advertisement for the opening

## LIST OF PERFORMANCES.

1779.	
Jan. 9—	Chrononhotonthologos . . . Carey
	Taste . . . . . Foote
22—	Lyar . . . . . Foote
	Miller of Mansfield . . . Dodsley
28—	Lyar.
	Mock Doctor . . . . . Fielding
Feb. 6—	Minor . . . . . Foote
	Miller of Mansfield.
17—	Douglas . . . . . Home
	Upholsterer . . . . . Murphy
20—	Busybody . . . . . Centlivre
	Trip to Scotland . . . Whitehead
27—	Douglas.
	Lying Valet . . . . . Garrick
Mar. 3—	Busybody.
	Mock Doctor.
6—	Richard III . . . . . Shakspeare
	Lying Valet.
13—	Absent Man . . . . . Bickerstaff
	Citizen . . . . . Murphy
18—	Richard III.
27—	Othello . . . . . Shakspeare
	Mayor of Garratt . . . . . Foote
April 5—	Jealous Wife . . . . . Colman
12—	Venice Preserved . . . . . Otway
	Lying Valet.
17—	Jealous Wife.
	Old Maid . . . . . Murphy
21—	Minor.
	Mayor of Garratt.
26—	Richard III.
May 5—	Miser . . . . . Fielding
	Mayor of Garratt.
18—	Orphan of China . . . . . Murphy
22—	Miser.
	Old Maid.
June 4—	Fair Penitent . . . . . Rowe
	Upholsterer.
19—	Fair Penitent.
	Citizen.
	(Benefit of Mrs. Tomlinson.)

night informed the public that the *Queen, Maids of Honor* and *Lady Pentweazle* would be performed "by young ladies and grown gen-

PROLOGUE.

Well, somebody must foremost show his face;  
 Sure modesty's no virtue in this place,<sup>1</sup>  
 And bashfulness with soldiers were disgrace;  
 But soft—you are, 'tis true, a hardy band  
 'Gainst whom we players have to make a stand:  
 Too well accoutred for the dire assault,  
 Unerring marksmen at an actor's fault,  
 Inclined as skill'd to brandish satire's dart,  
 Unarmed we appear in ev'ry part—  
 And least of all protected at the heart:  
 Yet we have ground and ground to be maintain'd,  
 Upon the flanks<sup>2</sup> we're pretty well sustain'd,  
 And let me tell you, 'twixt yourselves and me,  
 That Mr. Prompter is no bad *Appui*.  
 Why should we fear the foe in the ravine?<sup>3</sup>  
 We've upper ground and palisades<sup>4</sup> between,  
 And, *vivat Rex*, none come behind the scene:  
 Nor<sup>5</sup> traversed thus, the perils that we prove  
 Of missile pippins from the heights above.  
 Should all this fail, we *adepts* in the trade  
 Can foil you by *manœuvre retrograde*;  
 Of late such prowess has been thus display'd.  
 Yet ere the cat-call sounds the dread alarm  
 Can naught arrest the critic's vengeful arm?  
 A plea we'll urge which *Britons* must admit—  
 One that shall silence all the shafts of wit:  
 Can censure raise a dart against our scene  
 When *charity* extends her hand between?  
 Thus when on Latia's shore the *Sabine* host  
 ('Twas then the fashion) rag'd for spouses lost;  
 Lest bloodshed should ensue each *gentle* woman,  
 With condescension, took her fav'rite *Roman*:  
 Nor less compliant, to appease the strife,  
 Each *Sabine* in *true ton*, gave up his wife.  
 So *charity* our compromise proclaims,  
 And interposes like the *Sabine* dames;

tlewomen who never appeared on any stage before." There was, of course, the usual original prologue for the opening night, but by whom this one was written, or by whom spoken, is not recorded. After the opening no performance seems to have been given until the 22d of January, when the "Lyar," which had been specially advertised for as "much wanted," was produced. For the 13th of February Mrs. Centlivre's comedy, the "Busybody," and the farce of the "Upholsterer" were announced, but the performance did not take place, the farce being postponed until the 17th and the comedy until the 20th. When "Richard III" was played for the second time on the

<sup>1</sup> The stage.

<sup>2</sup> General's boxes.

<sup>3</sup> Pit.

<sup>4</sup> Orchestra.

<sup>5</sup> Behind the slip.

18th of March a "new comic dance" took the place of the customary farce. Great difficulty was experienced in

We face you here to claim her at your hand—  
Each virtuous feeling seconds our demand;  
*Critic* and *Actor*, in the middle field  
Shall meet and parley—shall relent and yield;  
Give but the fair, the treaty shall prevail—  
We will like *Romans* use the lady well.

procuring a copy of the "Orphan of China." It was frequently advertised for, and after it was obtained "extraordinary preparations" were made for its production. Toward the close of the season postponements were frequent. Rowe's "Fair Penitent" was particularly unfortunate, going over a number of times, first on account of "the illness of a principal performer," and afterward owing to the absence on duty of members of the company. When the season closed Mrs. Tomlinson, who was again with the company during the winter, had a second benefit. On this occasion her name occurs for the last time in the annals of the American theatre. The first performance this season yielded £179 5s. 4d., which was thus distributed by Lieutenant Brown, to whom the money was paid by the managers:

Paid 44 widows each 20s. . . . .	£44	£179 5 4
1 Pair shoes and a pair stockings to 40 of the above, cost . . . . .	27	
	— £71	
Paid 72 children 20s. each . . . . .	72	
To 16 orphans at 45s. 4d. . . . .	36 5 4	
	—	£179 5 4

The season of 1779-80 began on the 6th of December and did not close finally until the 20th of July following. The season was re-

#### LIST OF PERFORMANCES.

1779.

Dec. 6—Miser . . . . . Fielding  
Lying Valet . . . . . Garrick  
13—Fair Penitent . . . . . Rowe  
Miss in her Teens . . . Garrick  
15—Fair Penitent.  
Miss in her Teens.

markable for changes in the bill and postponements, owing to accidents to the performers and other causes. As early as the 10th of January "Douglas" was substituted for "Venice Preserved," in

- Dec. 20—Miser.  
       Lethe . . . . . Garrick  
 24—Douglas . . . . . Home  
 26—Douglas.  
       Upholsterer . . . . . Murphy  
 29—Catharine and Petruchio. Shakspeare  
       Mock Doctor . . . . . Fielding  
 31—West Indian . . . . . Cumberland  
       Catharine and Petruchio.  
 1780.  
 Jan. 10—Douglas.  
       Apprentice . . . . . Murphy  
 20—West Indian.  
       Miller of Mansfield . . . Dodsley  
 26—Douglas.  
       Upholsterer.  
 31—West Indian.  
       Catharine and Petruchio.  
 Feb. 7—Tamerlane . . . . . Rowe  
       Mock Doctor.  
 14—Clandestine Marriage . .  
       Garrick and Colman  
       Upholsterer.  
 23—Tamerlane.  
       Anatomist . . . . . Ravenscroft  
 26—Beaux' Stratagem . . . Farquhar  
       Anatomist.  
 March 6—Richard III . . . . . Shakspeare  
       Polly Honeycomb . . . Colman  
 13—Clandestine Marriage.  
       Chrononhotonthologos . . . Carey  
 18—Richard III.  
       Lethe.  
 27—Zara . . . . . Hill  
       Farmer's Return from London  
       Garrick  
 April 1—Catherine and Petruchio.  
       Love a la Mode . . . . . Macklin  
 3—Venice Preserved . . . . . Otway  
       Apprentice.  
 8—Beaux' Stratagem.  
       Tom Thumb . . . . . Fielding  
 12—Zara.  
       Love a la Mode.  
 19—Richard III.  
       Hob in the Well . . . . . Cibber  
 26—Jealous Wife . . . . . Colman  
       Miss in her Teens.

consequence of a principal performer "having had the misfortune to break his arm." It was explained that the change was made "in order to prevent the public being disappointed in theatrical amusements." The "West Indian," intended for the 17th, was also postponed on account of the illness of a principal actor. When "Richard III" was advertised for the 6th of March, it was announced that the characters would be "dressed in the habits of the times." The farce of "Bon Ton," now first played here, was given only twice. Difficulty was experienced in obtaining a copy of "Tom Thumb," which was advertised for in the *Royal Gazette* as early as the 8th of March. "Jane Shore" and "Who's the Dupe?" were to have been performed on the 22d of May, but were postponed until the 25th, "on account of the melancholy accident that happened to one of the performers." The newspapers of the time

do not tell what this "melancholy accident" was, or give the name of the person to whom it happened. Goldsmith's comedy, "She Stoops to Conquer," was intended for production on the 7th of June, but the performance was delayed until the 3d of July, when it was given with "Love a la Mode" as the afterpiece instead of "All the

World's a Stage," which was first announced. The season closed with a benefit for Mr. Hemsworth, the prompter, who, it will be remembered, was celebrated in the prologue delivered on the opening night of the previous season. Perhaps the most curious advertisement, illustrating the scarcity of plays in New York during the Revolution and the means sometimes resorted to to obtain copies of pieces required for the theatre, that was printed during the British occupation, was one that appeared in the *Royal Gazette* on the 22d of December, 1779. "The managers of the theatre," the advertisement said, "understanding that a gentleman purchased a set of Garrick's Works from Mr. Robertson, printer, will be much obliged to that gentleman if he will resign the purchase over to the theatre for the benefit of the charity, or lend them the particular volume that contains the comedy of 'Catharine and Petruchio.'" As the farce was soon afterward produced, it is evident that the gentleman complied with this odd request.

The season of 1780-81 began unusually early, the Theatre Royal opening on the 30th of October, and not closing until the 11th

- |      |   |
|------|---|
| May  | 1—Distressed Mother . . . . . Philips   |
|      | Hob in the Well.                        |
|      | 8—Recruiting Officer . . . . . Farquhar |
|      | Love a la Mode.                         |
|      | 13—Distressed Mother.                   |
|      | Bon Ton . . . . . Garrick               |
|      | 15—Recruiting Officer.                  |
|      | Bon Ton.                                |
|      | 25—Jane Shore . . . . . Rowe            |
|      | Who's the Dupe? . . . . . Mrs. Cowley   |
| July | 3—She Stoops to Conquer . Goldsmith     |
|      | Love a la Mode.                         |
|      | 20—Jane Shore.                          |
|      | Citizen . . . . . Murphy                |
|      | (Mr. Hemsworth's Benefit.)              |

of the following June. When "Miss in her Teens" was pre-

## LIST OF PERFORMANCES.

1780.

Oct. 30—Clandestine Marriage . . .  
Garrick and Colman

Flitch of Bacon . . . . . Bate  
Nov. 8—Mahomet . . . . . Miller  
Three Weeks After Marriage

Murphy  
13—West Indian . . . . . Cumberland

Love a la Mode . . . . . Macklin

20—Recruiting Officer . . . . . Farquhar  
Deaf Lover . . . . . Pilon

27—Sethona . . . . . Dow  
Deaf Lover.

Dec. 4—Inconstant . . . . . Farquhar  
Reprisal . . . . . Smollett

11—Venice Preserved . . . . . Otway

Miss in her Teens . . . . . Garrick

18—Revenge . . . . . Young  
Love a la Mode.

26—Minor . . . . . Foote  
High Life Below Stairs . Townley

1781.

Jan. 2—Zara . . . . . Hill  
High Life Below Stairs.

11—Beaux' Stratagem . . . . . Farquhar  
High Life Below Stairs.

15—Orphan . . . . . Otway  
Mock Doctor . . . . . Fielding

22—Rivals . . . . . Sheridan  
Anatomist . . . . . Ravenscroft

29—King Henry IV . . . . . Shakspeare  
Lying Valet . . . . . Garrick

Feb. 5—Inconstant,

Lying Valet.

12—King Henry IV.

Upholsterer . . . . . Murphy

19—Commissary . . . . . Foote  
Farmer's Return from London

Garrick

Citizen . . . . . Murphy

26—Fair Penitent . . . . . Rowe

Brave Irishman . . . . . T. Sheridan

sented on the 11th of December, the part of *Fribble* was played by a lady. The "Rivals" was originally announced for the 18th of December, but the "Revenge" was substituted for it, and it was not produced until the 22d of January. This was the second production of Sheridan's comedy by the military Thespians in America. There were fewer postponements than usual this season, but the departure of the fleet from New York interfered with the performance of "King Henry IV." The benefit of the 3d of May gives us the names of the actresses who were with the military Thespians at the time—Mrs. Batten, Mrs. Fitzgerald, Mrs. Smith and Mrs. Shaw. The only one among them who sought to become a professional actress was Mrs. Fitzgerald. She will be found playing a professional engagement in New York, in 1783, as a member of Mr. Ryan's company. This season the bills

contained the line—"No children in laps will be admitted." The pieces advertised for as "wanted for the theatre," were the "Spirit of Contradiction," the "Tobacconist," "A Trip to Scotland," the "Intriguing Footman" and "Note of Hand." Of these, the only one that seems to have been procured was the farce first named. It may be remarked, however, that the "Note of Hand" was played the next season. As was customary, the season of 1780-81 began with an original prologue, by one of the soldier-poets, with which New York then abounded. That spoken on the opening night was like most of those that had preceded it, but it is worth reprinting as part of the record. It contains the usual platitudes about the wickedness of the Colonies in resisting

British dominion, the mission of the drama to amuse the head and

#### PROLOGUE.

Escaped the dangers of the embattled plain  
Once more we gather in the muse's fane,  
The gloomy winter's rigors to beguile  
And grace our evenings with Thalia's smile.

- March 5—Bold Stroke for a Wife . Centlivre  
Old Maid . . . . . Murphy  
9—Douglas . . . . . Home  
Cross Purposes . . . . . O'Brien  
(Mr. Hemsworth's Benefit.)  
12—Zara.  
Citizen.  
19—Suspicious Husband . . . Hoadly  
Cross Purposes.  
26—Revenge.  
Duke and No Duke . . . . Tate  
April 2—Jealous Wife . . . . . Colman  
Three Weeks After Marriage.  
16—Macbeth . . . . . Shakspeare  
Miller of Mansfield . . . Dodsley  
23—Love Makes a Man . . . Cibber  
Toy Shop . . . . . Dodsley  
26—Venice Preserved.  
Duke and No Duke.  
30—Venice Preserved.  
What D'ye Call it? . . . . Gay  
May 3—Bold Stroke for a Wife.  
Duke and No Duke.  
(Benefit of Mrs. Batten, Mrs. Fitzgerald,  
Mrs. Smith and Mrs. Shaw.)  
7—West Indian.  
Spirit of Contradiction . . . Rich  
10—Macbeth . . . . . Shakspeare  
Cross Purposes.  
14—King Lear . . . . . Shakspeare  
Cross Purposes.  
28—Richard III . . . . . Shakspeare  
Mayor of Garratt . . . . Foote  
June 2—Fashionable Lover . Cumberland  
Deaf Lover.  
11—Jane Shore . . . . . Rowe  
Miss in her Teens.  
(Mr. Bunyan's Benefit.)

humanize the breast, and  
the potency of charity as  
a palliative for bad acting.  
As was always the case,

Here we renounce the war's unnatural strife  
 For the domestic scenes of peaceful life;  
 Where moral truths, in varied fiction dress'd,  
 Amuse the head and humanize the breast;  
 Where mirth and sadness separately strive  
 To keep imagination's flame alive;  
 Where still to nature and her dictates true,  
 With latent character exposed to view;  
 While actions, passions animate the plan,  
 And paint the mental universe of man.

But as the candidates for honest praise,  
 We twine the actors' with the poets' bays,  
 (Conscious whate'er indulgence may be shown  
 We bring no imperfections but our own).  
 When any trifling blemishes appear,  
 Think on our purpose and we need not fear.  
 Remember that our plain, untutored stage  
 Rose 'midst the clamors of intestine rage;  
 When nature's blessings could no longer please,  
 And faction rail'd at liberty and ease;  
 When all the genial arts of peace were fled,  
 And growing ignorance rais'd her Gothic head.

Amidst the mingled sounds of discord drear,  
 The notes of misery dwelt upon the ear;  
 Which melting pity, soft-eyed, placid maid,  
 In quick vibrations of the heart convey'd.  
 The helpless offspring of the soldier slain,  
 No longer left to weep and mourn in vain,  
 Became the object of our future care,  
 And shar'd our leisure from the toils of war.  
 Nor were we disappointed in our aim,  
 When to your feelings first we urg'd their claim;  
 The big tear rose in many a beauteous eye,  
 And many a bosom heav'd the gen'rous sigh.

Our great commanders when this rage began,  
 Beheld, approv'd and patroniz'd our plan,  
 As fair example, like the moving lay,  
 Sheds o'er the mind an intellectual ray,  
 From them diffus'd the liberal passion stole  
 In genuine streams of candor to the soul;  
 Soften'd rude nature into grace and ease,  
 Nor check'd the smile when genius sought to please.  
 —Thus may you still continue your applause,  
 And when the actor fails commend the cause.

that an inferior officer, who had no other resources than his pay,

neither the name of the author of the prologue, nor of the person by whom it was recited, was given. Although the charitable nature of these performances was always insisted upon in the prologues, there is grave reason to believe they were, in fact, a business rather than a charity. There was a regular salary list. Dunlap says there were fourteen performers at a dollar a night. Payment was exacted by the officers as well as the performers in civil life, and an English journal of the time sought to excuse the willingness of British officers to perform for hire, on the ground that in New York necessities were so extremely dear

underwent more difficulties than the common soldier. "Circumstanced as these brave men are," it was urged, "such an exertion of their talents to increase their incomes deserves the greatest encouragement." And so, in spite of the platitudes of the prologues, it appears that the charity was a business. Most of these prologues, as has been seen, were commonplace, but one spoken previous to the production of "Mahomet" on the 8th of November, 1780, was grotesque in its British assumption of superior excellence and virtue. It was "spoken in the character of an Indian Chief," and the *Royal Gazette* of the 11th said it was "delivered with that grace, gesture and elocution we were accustomed to admire in the golden age of Garrick, Barry and Woodward." The opening lines will be sufficient to show its literary quality and British complacency:

I am a chief, a native of these lands,  
 Proud to obey the British King's commands;  
 Charmed with your virtue and superior grace,  
 Knowledge we seek from your enlighten'd race;  
 Tho' Christian moral truths to us are new—  
 Yet pleased with virtue we are charm'd with you;  
 And by the intercourse as we improve,  
 Increase allegiance by increasing love,  
 And hope in future time to bring to view  
 Our Indian squaws as fair, as chaste as you.

The absurdity of such an address as this was only made endurable by its effrontery, but it was the kind of production to be expected from amateur actors who pronounced British dominion "liberty and ease," and American aspirations the "clamors of intestine rage." The name of the author was not given.

Before the season of 1781-2, which was practically the last of the military Thespians in New York, opened it was announced in the *Royal Gazette* that the theatre was repairing, decorating and airing.

This was printed on the 20th of December, 1781, but the new year had begun before everything was in readiness for the season's work.

## LIST OF PERFORMANCES.

1782.	
Jan. 28—	Macbeth . . . . . Shakspeare
	Mock Doctor . . . . . Fielding
Feb. 11—	Clandestine Marriage . .
	Garrick and Colman
	Chrononhotonthologos . . . Carey
18—	Revenge . . . . . Young
	Irish Widow . . . . . Garrick
25—	Provoked Wife . . . Cumberland
	Love a la Mode . . . . . Macklin
Mar. 6—	Jealous Wife . . . . . Colman
	Lying Valet . . . . . Garrick
11—	Recruiting Officer . . . Farquhar
	Note of Hand.
April 1—	Douglas . . . . . Home
	High Life Below Stairs . Townley
29—	Fair Penitent . . . . . Rowe

There were the usual advertisements for pieces wanted for the theatre, among them "Love in a Village," "School for Scandal," "School for Guardians" and "Maid of Kent," but apparently no new plays or farces were produced, except the "Note of Hand," which was sought for the previous season. When the "Mock Doctor" was played the part of *Dorcas* with songs was announced as by a

young lady, but there is no trace of her identity. Any identification of the military performers is equally out of the question. Dunlap's list is not only brief and unsatisfactory, but it is a jumble in every way. No dates are given, and although different officers played the same role at different times, the impression is conveyed that all of them were seen in 1778. This was manifestly impossible. He names, for instance, Major Lowther Pennington, of the Guards, as well as Major Moncrief, as playing *Othello*, but leaves it an open question whether Dr. Beaumont continued as *Iago* throughout the entire period. This, however, is not unlikely, as he is also credited with the parts of *Lovegold* in the "Miser" and *Hecate* in "Macbeth." Dr. Beaumont died in New York, October 1st, 1782. "In Richard III" and "Macbeth," Major Williams is set down for the title roles, and in the former, Captain Stephen Payne Adye, Judge-Advocate, was *King Henry VI*.

Major O'Flaherty played *Ranger* in the "Suspicious Husband" and *Young Norval* in "Douglas;" Captain Hardenbrook (Provincials), *Belcour* in the "West Indian;" Captain Thomas Shreve (Provincials), *Duke of Venice* in "Othello," *Lord Mayor* in "Richard III" and *Freeman* in "High Life Below Stairs," and Lieutenant Butler (Eighth Foot), *Stockwell* in the "West Indian." The other officers named as acting, whose parts are not mentioned, were Major André, Captain McDonell, Seventy-First Foot; Lieutenant Le Grange, Provincials, and Lieutenant Spencer, Queen's Rangers. Dunlap says of Lieutenant Spencer that he played *Richard III* at Bath, in 1785, when he was thus noticed in one of the papers: "The *debutant* of last night has long been known as an excellent player—at billiards."

An interesting feature of these military theatricals was the number of pieces performed by them for the first time in America. Alphabetically arranged, the list begins with three of Foote's comedies that had not attracted the attention of the American Company. The same thing is true of Murphy's "No One's Enemy but his Own," although the omission must be credited to Mr. Douglass' judgment and discretion. The initial production of the "Rivals" in this country is, however, a feather in the caps of the military players, but it must be remembered that its original production at Covent Garden took place after

## LIST OF FIRST PRODUCTIONS.

*Plays.*

Commissary . . . . .	Foote
Lyar . . . . .	Foote
Minor . . . . .	Foote
No One's Enemy but his Own . .	Murphy
Rivals . . . . .	Sheridan
Rule a Wife and Have a Wife . .	Fletcher
Sethona . . . . .	Dow
Three Weeks After Marriage . . .	Murphy

*Farces.*

Absent Man . . . . .	Bickerstaff
Chrononhotonthologos . . . . .	Carey
Deaf Lover . . . . .	Pilon
Duke and No Duke . . . . .	Cokaine
Fritch of Bacon . . . . .	Bate
Note of Hand . . . . .	Cumberland
Trip to Scotland . . . . .	Whitehead
What D'ye Call it? . . . . .	Gay
Who's the Dupe? . . . . .	Mrs. Cowley

the retirement of Douglass' Company to the West Indies. Fletcher's comedy was probably presented to enable Lieutenant Pennefeather to play the heroine. It is difficult to understand why Dow's tragedy, "Sethona"—"a faggot of utter improbabilities"—should have been played at all, but the credit of the initial production in this country of "Three Weeks After Marriage," then the latest of Murphy's London successes, is second only to that which belonged to Clinton's Thespians for their presentation of Sheridan's "Rivals." Altogether they produced eight plays and nine farces that had never been seen in America. Among the latter the "Deaf Lover," the "Flitch of Bacon" and "Who's the Dupe?" were London successes during the American war, and even Cumberland's "Note of Hand" came too late to be played by the American Company before the Revolution.

This episode in American theatrical history has such exceptional interest that no apology seems necessary for the length at which it has been treated, notwithstanding the players were amateurs. That some of them became actors of respectable attainments is not to be doubted, since they kept the John Street Theatre open for six consecutive seasons and were almost as regular in their performances as a professional company. Had they fought as well as they acted the world might have missed the Pindaric ode:

Poor lost America, high honors missing,  
Knows naught of Guile and Nod and sweet Hand-kissing;  
Knows naught of golden promises of kings;  
Knows naught of coronets, and stars, and strings.

## CHAPTER V.

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### THE BALTIMORE COMPANY.

CONGRESS DISCOURAGES PLAY-ACTING—WHAT HAPPENED DESPITE THE  
MANDATE—THE FIRST BALTIMORE THEATRE—WALL AND LIND-  
SAY, THE MANAGERS—THE COMPANY AND THE PERFORMANCES—  
BEGINNING OF A NEW EPOCH.

CONGRESS did everything in its power to discourage the acting of plays during the Revolution. The resolution of 1774, which had caused the American Company to withdraw to Jamaica, was followed by two others in 1778, that were still more stringent, and virtually prohibited play-acting altogether. There is some reason to believe that the latter of these two resolutions was due to a disposition on the part of American officers at Philadelphia to imitate the British military Thespians. Congress, of course, had no power to regulate or prohibit theatrical entertainments in the States, and so the first of these resolutions, passed October 12th, 1778, merely recommended that the several States should pass laws "to prevent theatrical entertainments, horse-racing, and such other diversions as are productive of idleness." Four days later, however, Congress asserted its authority over all persons in the Continental service in the most peremptory manner. "Frequenting play-houses and theatrical entertainments," it was asserted by way of preamble, "has a fatal tendency to divert the minds of the people from a due attention to the means

necessary for the defense of the country and the preservation of their liberties;" it was therefore resolved "That any person holding an office under the United States who shall act, promote, encourage or attend such plays, shall be deemed unworthy to hold such office, and shall be accordingly dismissed." In this connection an anecdote is related of Lafayette. According to a paragraph in the *Pennsylvania Packet*, he asked Henry Laurens, who was then President of Congress, to accompany him to the play, presumably at the old Southwark Theatre. This must have been on the 12th of October, for the *Packet* goes on to say that President Laurens informed the Marquis that Congress having that day passed a resolution recommending the States to pass laws for the suppression of such amusements, he could not possibly attend the theatre that evening. "Has Congress passed such a resolution?" the Marquis asked, and added, "then I shall not go to the play." In a letter of Gérard de Rayneval,<sup>1</sup> the first French Minister to the United States, dated November 24th, 1778, which is preserved in the French archives, there is an intelligible account of the resolutions of Congress and of the proposed theatrical performance on the evening of the 12th of October, which was to be "given by army officers and Whig citizens." In a previous letter Minister de Rayneval refers to

<sup>1</sup> MINISTER DE RAYNEVAL'S LETTER.—The Philadelphia papers contain two resolutions passed by Congress. . . . The second is a renewal of the request made by the States to interdict dances, spectacles and races. The very day this resolution was published a public (theatrical) performance, given by army officers and Whig citizens, was to take place. The following day the Governor of Philadelphia gave a ball, numerous attended. Congress, finding that its simple recommendation was not a law, prepared a resolution on the

16th to enforce it, which rendered incapable of employment any officer who should take part in or attend any spectacle. On the other hand, Maryland, Virginia and Carolina regard horse-racing as a national affair. It is the northern members, called the Presbyterian party, that delight in passing moral laws so as to keep their credit and rigor in full exercise. Such contests interfere with important business. It is plain to me that the delays which have occurred since I came originate in these.

these restrictive resolutions as emanating from the Northern Presbyterians. Whether the performance was actually given is not clear, but as was generally the case in matters of more vital importance, the States failed to adopt the recommendations of Congress. The failure of the Pennsylvania Assembly to pass a statute at that time prohibiting public entertainments enabled "Mr. Templeman, of Virginia, lately from Europe," to open the Southwark Theatre on the 23d of February, 1780, for a variety of performances on the slack wire. He gave a number of representations during the months of March and April, the only thing in connection with them that was in any way remarkable being the prices in Continental money: Box, forty dollars; pit, thirty dollars; gallery, twenty dollars; children from five to fifteen years of age, fifteen dollars. In Maryland also the authority of Congress was insufficient to prevent the building of a theatre in Baltimore three years after the passage of the resolutions of 1778, and for nearly two years before the final departure of the British there was a regularly organized company of comedians playing at Baltimore, Annapolis and New York.

The first theatre in Baltimore was built in 1781. It was situated in East Baltimore Street, near the Presbyterian church. The active manager was Mr. Wall, an actor, who had been a member of the old American Company for many years. With him was associated in the management Adam Lindsay, who, apparently, kept a public house at or near Fell's Point. There is no doubt that this theatre was built through Mr. Wall's exertions. That he should have tired of long enforced idleness was natural. That he should be ambitious to show himself as *Richard* in "Richard III," *Beverly* in the "Gamester," *Zanga* in the "Revenge," *Don Felix* in the "Wonder," *Marplot* in the

"Busybody," and *Tony Lumpkin* in "*She Stoops to Conquer*," was to be expected. To become a manager meant that he should have the choice of parts, and so for a brief period Mr. Wall became the successor of Hallam on the American stage. It will be seen, however, that he was unequal to his opportunities both as manager and actor, for he soon dropped out of the direction and found himself compelled to be content with less important parts.

The first Baltimore season began on the 15th of January, 1782, and continued with considerable regularity until the 14th of June

LIST OF PERFORMANCES.	
1782.	
Jan. 15—	Richard III . . . . . Shakspeare
	Miss in her Teens . . . . . Garrick
25—	Orphan . . . . . Otway
	Miller of Mansfield . . . Dodsley
Feb. 5—	Orphan.
	Citizen . . . . . Murphy
19—	Gamester . . . . . Moore
	Citizen.
Mar. 1—	Busybody . . . . . Centlivre
	Contrivances . . . . . Carey
5—	Venice Preserved . . . . . Otway
April 9—	Miller of Mansfield.
	Wonder . . . . . Centlivre
	Citizen.
16—	Zara . . . . . Hill
	Lethe . . . . . Garrick
23—	She Stoops to Conquer. Goldsmith
	Padlock . . . . . Bickerstaff
30—	Zara.
	Thomas and Sally . . . Bickerstaff
May 3—	Revenge . . . . . Young
	Thomas and Sally.
17—	Lear . . . . . Shakspeare
28—	All in the Wrong . . . . . Murphy
	Apprentice . . . . . Murphy
June 7—	Tamerlane . . . . . Rowe
	(Mr. Lewis' Benefit.)
14—	Gustavus Vasa . . . . . Brooke
	(Mrs. Bartholomew's Benefit.)

following. The annexed list of performances is, of course, far from complete, but it affords a very fair view of the work of the season, and of the courage of the performers in undertaking the recognized masterpieces of the time. In addition to these pieces the "*Beaux' Stratagem*" was announced for the 15th of February, but was postponed owing to the illness of Mrs. Robinson. It will be found from the subjoined casts that the names of the players are all new to American theatrical history, except those of Mr. and Mrs. Wall, but no difficulty seems to have been experienced in procuring actors and actresses for

even the most difficult roles. With the orchestra it was different, and in an advertisement dated from Lindsay's Coffee-house, Fell's Point, January 7th, 1782, it was said the only obstacle in the way of opening the theatre was the absence of good musicians. This want was finally supplied, and then began the drama under the Republic.

When the house opened it was with the customary "Occasional Prologue," which was spoken by Mr. Wall. It was not remarkable as a literary production, but it was free from the usual platitudes about the Greeks and Romans, and the mission of a virtuous stage, and it aimed at being original. Its chief interest, however, was in the glimpse it gives us of the actor and manager by whom it was spoken, of the ambition that made him a "projector," and of the hopes, doomed to disappointment, of his "golden scheme." Although the prologue was intended to be local in character and American, it contains no allusion to

## PROLOGUE.

Before you see one of your stage directors,  
Or, if you please, one of those strange projectors,  
Whose heated brain in fatal magic bound,  
Seeks for that stone which never can be found.  
But in projection comes the dreadful stroke,  
The glasses burst, and all is bounce and smoke.  
Tho' doubtful still our fate—I bite my thumbs—  
And my heart fails me—for projection comes.  
Your smiles would chase our fears—still I could dream  
Rich as a nabob with my golden scheme!

That all the world's a stage you can't deny;  
And what's our stage? A shop—I'll tell you why.  
You are the customers—the tradesmen we,  
And well for us you pay before you see.  
We give no trust, a ready money trade;  
Shou'd you stop payment we are bankrupt made.  
To feast your minds, and soothe each worldly care,  
We largely traffic in dramatic ware.  
Then swells our shop a warehouse to your eyes,  
And we from small retailers merchants rise.  
From Shakspeare's golden mine we'll bring the ore,  
And land his riches here in Baltimore!  
For we, theatric merchants, never quit  
His boundless shores of universal wit.  
But we in vain shall richly laden come,  
Unless deep water brings us safely home;  
Unless your favor in full tides will flow;  
Ship, crew and cargo to the bottom go!  
Indulge us then, and from our hearts receive  
Our warmest wishes—all we have to give.

May honored commerce, with her sails unfurled,  
Still bring you treasures from each distant world;

From East to West extend their country's name ;  
 Still to her sons increasing wealth with fame,  
 And may this merit be our honest boast,  
 To give you pleasure and no virtue lost.

the war then nearing its  
 close, and the phrase,  
 "I bite my thumbs"—

"I will bite my thumbs at them, which is a disgrace to them if they bear it"—was certainly an odd one for a stage director disposed to treat his public with respect. It was probably intended to convey diffidence—not to express insult or defiance.

During the season Messrs. Wall and Lindsay printed the casts of thirteen plays and five farces in the newspapers. In most of these Wall loomed up as an actor of great consequence and importance. On the opening night he played *Richard* in "Richard III," succeeding Kean, Upton, Rigby, Harman, Douglass, Hallam, Verling—the

#### RICHARD III.

eighth in the line of professional representatives of the part. A gentleman played the two parts of *Richmond* and *Tressel*, and a young gentleman *Prince Edward*. Miss Wall made her *debut* as the *Duke*

Richard . . . . .	Mr. Wall
King Henry . . . . .	Mr. Tilyard
Buckingham . . . . .	Mr. Shakespeare
Duke of York . . . . .	Miss Wall
Stanley . . . . .	Mr. Lindsay
Catesby . . . . .	Mr. Killgour
Ratcliff . . . . .	Mr. Atherton
Lady Anne . . . . .	Mrs. Bartholomew
Queen Elizabeth . . . . .	Mrs. Wall

*of York*. Whether Mrs. Bartholomew and the actors, whose names are given, had ever appeared before is unknown, but it will be observed that Mr. Shakespeare was content with a role as modest as those Shakspeare himself is said to have assumed in his own tragedies. Mr. Lindsay also, although one of the managers, began the season with commendable modesty.

When the second tragedy on the list, Otway's "Orphan," was produced, the parts of *Castalio* and *Polydore* were played by "gentlemen," the latter being set down for a "first appearance," while

upon the second performance of the piece the former gave up his role to Mr. Wall. The new names

in this cast are Mr. Street and Mrs. Elm. As *Monimia* Mrs. Wall must have been happy as a successor of Mrs. Douglass, Miss Cheer, Mrs. Osborne and Miss Hallam. When the "Orphan" was

## ORPHAN.

Acasto . . . . .	Mr. Tilyard
Ernesto . . . . .	Mr. Street
Chamont . . . . .	Mr. Shakespeare
Page . . . . .	Miss Wall
Servant . . . . .	Mr. Atherton
Serina . . . . .	Mrs. Bartholomew
Florella . . . . .	Mrs. Elm
Monimia . . . . .	Mrs. Wall

first produced, the "Miller of Mansfield" was the afterpiece, a gentleman playing the *King*; but upon its second performance the "Citizen"

## MILLER OF MANSFIELD.

Lord Lurewell . . . . .	Mr. Shakespeare
Dick . . . . .	Mr. Tilyard
Miller . . . . .	Mr. Wall
Peggy . . . . .	Mrs. Bartholomew
Kate . . . . .	Mrs. Elm
Margery . . . . .	Mrs. Wall

was played, the

*Polydore* of the

tragedy appearing as *Old Phil-*

*pot*. Both these farces had been

## CITIZEN.

Young Philpot . . . . .	Mr. Wall
Beaufort . . . . .	Mr. Street
Young Wilding, Mr. Shakespeare	
Sir Jasper . . . . .	Mr. Tilyard
Quilldrive . . . . .	Mr. Killgour
Dapper . . . . .	Mr. Atherton
Corunna . . . . .	Mrs. Elm
Maria . . . . .	Mrs. Wall

favorite afterpieces with the American Com-

pany. On this occasion Mr. Wall gave up his previous role of *Lord Lurewell* in the former to Mr. Shakespeare, and assumed Hallam's part of the *Miller*; in the "Citizen" he retained his original part. In both pieces Mr. Shakespeare was the successor of Mr. Henry, and as *Maria* Mrs. Wall was gratified with a part of which Miss Wainwright was the original in this country.

These two tragedies and these farces represent what nowadays would be considered a very arduous first months' work for a new company, which requires a months' rehearsal before it is ready to face the public. The case was different, however, with Wall and Lindsay's players, for being amateurs, as they no doubt were, their

want of experience gave them a courage and daring, that are wanting in professional actors and actresses.

The third tragedy on the list was the "Gamester," in which another gentleman made his first appearance as *Bates* and Mr. Heard

GAMESTER.

Beverly . . . . . Mr. Wall  
Stukely . . . . . Mr. Heard  
Lewson . . . . . Mr. Shakespeare  
Jarvis . . . . . Mr. Tilyard  
Dawson . . . . . Mr. Street  
Waiter . . . . . Mr. Killgour  
Charlotte . . . . . Mrs. Bartholomew  
Lucy . . . . . Mrs. Elm  
Mrs. Beverly . . . . . Mrs. Wall

effected his American *debut* as *Stukely*. Heard is set down in some of the theatrical biographies as making his first appearance in New York in 1797. This shows that he made the acquaintance of the American public fifteen years previously, playing in Baltimore

in 1782, and Annapolis and New York in 1783. He joined the old American Company certainly as early as 1787. Mr. Wall as *Beverly* and Mrs. Wall as *Mrs. Beverly* in Moore's tragedy must have been absurdly inadequate.

For the 1st of March the bill comprised Mrs. Centlivre's comedy, the "Busybody," and Harry Carey's farce, the "Contrivances."

BUSYBODY.

Marplot . . . . . Mr. Wall  
Sir Francis Gripe . Mr. Shakespeare  
Charles . . . . . Mr. Street  
Sir Jealous Traffic . . Mr. Lewis  
Whisper . . . . . Mr. Atherton  
Servant . . . . . Mr. Killgour  
Isabinda . . . Mrs. Bartholomew  
Patch . . . . . Mrs. Elm  
Scentwell . . . . . Miss Wall  
Mirinda . . . . . Mrs. Wall

Heard appeared only in the farce. Mr. Wall in the comedy once more had the satisfaction of succeeding to one of Mr. Hal-

CONTRIVANCES.

Argus . . . . . Mr. Heard  
Hearty . . . . . Mr. Street  
Rovewell . . . . . Mr. Wall  
Robin . . . Mr. Shakespeare  
First Mob . . Mr. Killgour  
Second Mob . Mr. Tilyard  
Boy . . . . . Miss Wall  
Arethusa . . . Mrs. Wall  
Betty . . . . . Mrs. Elm

lam's roles. The only new name in the cast is that of Mr. Lewis. Whether he was one of the gentlemen who had previously appeared,

there is no means of knowing. As *Isabinda* Mrs. Bartholomew had a part that had been played in Colonial days by Miss Hallam.

The production of "Venice Preserved" on the 5th of March introduced a new *Belvidera* to the American stage, Mrs. Robinson, and through an original prologue gave Mr. Heard his first opportunity to be heard as a poet. Mrs. Robinson was advertised to appear in the "Beaux' Stratagem" on the 15th of February, but owing to illness she was unable to act at that time and the comedy was postponed in consequence. Whether it was produced during the season is uncertain. As *Belvidera* she was received with great applause, a writer in the *Maryland Journal*,<sup>1</sup> the only newspaper then published at Baltimore, speaking of her in terms of enthusiastic approbation. This criticism treats her as a

## VENICE PRESERVED.

Pierre . . . . .	Mr. Wall
Jaffier . . . . .	Mr. Heard
Priuli . . . . .	Mr. Shakespeare
Bedamar . . . . .	Mr. Street
Conspirators . . . . .	{ Mr. Lewis Mr. Atherton Mr. Lindsay
Belvidera . . . . .	Mrs. Robinson

<sup>1</sup> A CONTEMPORARY CRITICISM.—*Maryland Journal*, March 9, 1782.—On Tuesday last was performed at the New Theatre the tragedy of "Venice Preserved" with universal and deserved applause. The character of *Belvidera* was supported with great judgment and fine feeling by Mrs. Robinson. In the dagger scene her agitation at the frantic expression of *Jaffier* are scarce to be described; but the parting in the fifth act was uncommonly excellent. The expression of her countenance at *Jaffier's* recommending their little infant to her peculiar care drew tears from almost all the audience; nor do we ever remember seeing the frantic dying scene supported with such exquisite sensibility. This lady is possessed with an excellent voice to describe the tender passion; if she has any

fault she repeats her lines rather too fast; but this may be easily improved.

Mr. Heard in *Jaffier* convinces us he can be as excellent in the tragic as he is great in the comic. We would wish him to avoid a rather too indolent manner in his walk and correct a rather ungraceful recline in his body. His countenance and voice at the bequeathing the dagger to *Renault* with *Belvidera* expressed the most tender feelings of the heart. Another fault, if it may be called a fault, occurs to our remembrance; he appears dashed at any little noise that happens amongst the audience; which accounts for a very sudden change in his countenance in the dagger scene—notwithstanding which we must do him the justice to say that his attitude in drawing the dagger was elegant, and the

professional actress, and it is impossible that she should have deserved the encomiums of "Philo-Theatricus," unless she brought considerable dramatic experience to the interpretation of this trying role. Mr. Heard, too, is warmly praised as *Jaffier*, though with much of the air of modern criticism, which reads between the lines—"We critics must be critical." It is plain that Heard brought stage experience to his work at Baltimore, whatever may have been his professional rank. Mr. Wall, too, came in for some qualified praise, but the support must have been feeble and the supernumeraries very bad. It will be noticed that Mr. Shakespeare was passed over by the critic without special mention, as was also the case with his great namesake at the hands of a critic of an earlier age. Although the name of the critic is not given, it is probable the criticism was written by William Goddard, the publisher of the *Maryland Journal*, who had been the editor of the *Pennsylvania Chronicle* in the early days of the Southwark Theatre, and who was thoroughly conversant with the American drama. The *Journal*

bursts of applause that succeeded at his embracing *Belvidera* is a crowning proof of the effects of fine acting. But never were the passions of the audience stronger moved than in the parting scene—he and Mrs. Robinson were no longer actors; they were pictures of the most exquisite distress. The awful silence during the repetition of the prayer was universal, their attitudes at the tolling of the bell astonishing, and the countenance of each at the recollection of the infant must have been forcibly felt by the hearts of sensibility.

Mr. Wall in the character of *Pierre* was greater than any we remember to have seen him in. His description of *Jaffier's* distress was really moving; his upbraidings when parting with him prejudiced us much in his

favor; and the fate of the noble-minded conspirator was sincerely lamented. At the place of execution he filled us with the most exalted motives of the hero and the dying man. We recommend it to him not to recall his words when he happens to displace them; and advise the management to get a more respectable looking Senate.

The fate of this tragedy chiefly depends upon the three characters above mentioned; yet we could wish the other performers to be more perfect; for we are sorry to give it as our opinion that *Belvidera's* female attendants expressed, in their silent parts, countenances for more picturesque of sensibility.

PHILO-THEATRICUS.

also printed Heard's prologue, but without comment. This production was not without merit, and it is readable even now. A curious glimpse it gives us of the play-house manners of the time. While the human nature of that epoch and of this is the same, it will be observed that the dandy of a century ago was more sturdy in his vices than the dude of to-day. Another change indicated by the prologue and a great improvement, is the fact that the theatre is no longer a tap-room. Still it may be doubted whether it was more difficult to play to the blackguard who drank wine in the boxes, than it is now to win the approbation of the idiot who smokes cigarettes in the lobby. The prologue proves another

## HEARD'S PROLOGUE.

Who but has read that celebrated fable,  
Of the ill-natured mastiff in the stable?  
He, when the hungry ox came in to eat,  
Grinn'd, snarl'd and snap'd and bid the wretch retreat.  
The ox (who was indeed an ox of breeding)  
Replied—"Why wou'dst thou hinder me from feeding?  
Thou can'st not eat the hay—thy base intent  
And envious spirit be thy punishment."

I look around with trembling, doubt and fear,  
Ah, me! I hope there are no mastiffs here!  
The play house mastiff is that silly elf  
Who will not let you hear or hear himself;  
A buck and blood who scorns a man of feeling;  
A punch-inspir'd hero, ripe and reeling,  
Who at a tumbler never struck in vain,  
And boasts a numerous list of bottles slain—  
"Come, Jack, your glass—oh damn this tragic stuff—  
Give us a song—of grief we've had enough—  
You, Madam Belvidera, off I say—  
Waiter, another bottle—damn the play."

I've known some puppies, like King Charles' breed,  
Prick up their ears and on soft nonsense feed.  
The pretty dawdlers skip from fair to fair—  
"Ah! Polly, Fanny, Sukey—what! you're there!"  
To show you their dexterity combine  
In tossing oranges and drinking wine.

Aboard the galley, ho!—My hearts, what cheer!  
Give chase and catch the mastiff privateer;  
No better than a refugee you'll think him—  
Damme! I know you'll lend a hand to sink him.  
If at our tragedy you can not weep,  
You're safe in harbor, lads, and go to sleep.  
To cry and pay for it too we know it grieves you—  
Next watch *An Honest Yorkshireman* relieves you.

To polish manners and reform the age  
Should be the only business of the stage.  
To-night our company attempts to prove,  
What fools deny—a matrimonial love.  
Poor suffering Jaffier claims the pitying sigh;  
What honest heart can such a boon deny?  
If Otway's flowing language can express  
The parent's pangs, the virtuous wife's distress,

Each tender heart with pity shall o'erflow,  
 And share the lovely Belvidera's woe.  
 Hear noble Pierre his generous voice extend,  
 And praise the virtues of his injur'd friend;  
 He rouses various sentiments; tho' all  
 Approve his sentence yet they mourn his fall;  
 We wish him righted yet detest the plan;  
 Condemn his rashness but admire the man.  
 Ladies, you'll surely take us to your care,  
 For Otway is the favorite of the fair;  
 He paints you Angels, generous, tender, kind;  
 Says all the graces are in you combin'd.  
 This night shall prove the poet's language true,  
 And your look show you're Belvideras too.  
 Each man of sense shall own with heart sincere,  
 "Your eyes tho' bright shine brighter thro' a tear."  
 In ancient Rome their theatres have prov'd  
 That he fought bravest who the most was mov'd.  
 Shall we who seem to think our age refin'd  
 Laugh at the noblest passions of the mind?  
 No,—'tis compassion must your souls reveal,—  
 You've fought like Romans; now like Romans feel.

fact, namely, that it was an affectation with playgoers, even in that day of tragedies, to decry tragedy. But what makes the production even more interesting is the allusion in the last line to the American war, this being the first time in the history of the American drama that the patriots of the Revolution were complimented upon their

bravery on the American stage—"You've fought like Romans."

In April three full pieces followed each other in rapid succession—the "Wonder" on the 9th, "Zara" on the 16th, and "She Stoops to Conquer" on the 23d. The farces

WONDER.

played for the first time in Baltimore were "Lethe," with Hill's tragedy; the "Padlock," with Goldsmith's comedy, and "Thomas and Sally," when "Zara" was repeated on the 30th. The casts of the plays were all printed, but of the farces only "Miller of Mansfield," "Citizen," "Contrivances" and "Thomas and Sally." It will be noted that in spite of Heard's success as *Jaffier*—probably

Don Felix . . . . .	Mr. Wall
Colonel Briton . . . . .	Mr. Street
Lissardo . . . . .	Mr. Shakespeare
Don Lopez . . . . .	Mr. Lewis
Don Pedro . . . . .	Mr. Heard
Frederick . . . . .	Mr. Willis
Alguzil . . . . .	Mr. Tilyard
Vasquez . . . . .	Mr. Atherton
Isabella . . . . .	Mrs. Bartholomew
Flora . . . . .	Mrs. Robinson
Inis . . . . .	Mrs. Elm
Violante . . . . .	Mrs. Wall

because of it—Wall took the best parts, giving his rival comparatively insignificant roles, but Mrs. Wall being no match for Mrs. Robinson, although she took *Violante* to her-

self, did not dispute the right of the tragedienne to *Zara*. Mr. Smith made his *debut* as *Hastings* in "She Stoops to Conquer." It is evident from Mr. Hallam's choice of *Tony Lumpkin* in Goldsmith's comedy and the persistence with which he held on to it,

## SHE STOOPS TO CONQUER.

Sir Charles Marlow . . . . .	Mr. Tilyard
Young Marlow . . . . .	Mr. Heard
Hardcastle . . . . .	Mr. Lewis
Hastings . . . . .	Mr. Smith
Tony Lumpkin . . . . .	Mr. Wall
Diggory . . . . .	Mr. Shakespeare
Servant . . . . .	Mr. Atherton
Jeremy . . . . .	Mr. Willis
Miss Hardcastle . . . . .	Mrs. Robinson
Miss Neville . . . . .	Mrs. Bartholomew
Maid . . . . .	Mrs. Elm
Mrs. Hardcastle . . . . .	Mrs. Wall

and from Wall's eagerness to play the part after him, that the low comedy role was at first the most highly esteemed by American

## ZARA.

Osman . . . . .	Mr. Wall
Orasmin . . . . .	Mr. Shakespeare
Melidor . . . . .	Mr. Atherton
Lusignan . . . . .	Mr. Heard
Nerestan . . . . .	Mr. Lewis
Chatillon . . . . .	Mr. Tilyard
Zara . . . . .	Mrs. Robinson
Selima . . . . .	Mrs. Elm

audiences. In later

years, when the play

became classic, *Young*

*Marlow*, especially in

Lester Wallack's

hands, took the first rank, a fact that indicates

growth in popular appreciation of this fine play.

The pieces produced in May were the "Revenge" on the 3d, "Lear" on the 17th, and "All in the Wrong," with the farce of the

## REVENGE.

Alonzo . . . . .	Mr. Heard
Carlos . . . . .	Mr. Smith
Alvarez . . . . .	Mr. Tilyard
Manuel . . . . .	Mr. Shakespeare
Zanga . . . . .	Mr. Wall
Isabella . . . . .	Mrs. Wall
Leonora . . . . .	Mrs. Bartholomew

## THOMAS AND SALLY.

Squire . . . . .	Mr. Willis
Thomas . . . . .	Mr. Lewis
Darby . . . . .	Mr. Wall
Joan . . . . .	Mr. Heard
Sally . . . . .	Mrs. Bartholomew
Dorcas . . . . .	Mrs. Robinson

"Apprentice," on the 28th. As

*Lear*, Heard followed Malone,

Harman and Hallam, being the

fourth representative of the part

in this country on the regular

stage. This was, perhaps, the first

production of "All in the Wrong" in America, for although it was

LEAR.

Lear . . . . .	Mr. Heard
Gloster . . . . .	Mr. Tilyard
Bastard . . . . .	Mr. Shakespeare
Kent . . . . .	Mr. Lewis
Albany . . . . .	Mr. Street
Cornwall . . . . .	Mr. Smith
Usher . . . . .	Mr. Willis
Burgundy . . . . .	Mr. Atherton
Captain of the Guard . . . .	Mr. Killgour
Fighting Servant . . . . .	Mr. Lindsay
Edgar . . . . .	Mr. Wall
Goneril . . . . .	Mrs. Elm
Regan . . . . .	Mrs. Wall
Aranta . . . . .	Mrs. Robinson
Cordelia . . . . .	Mrs. Bartholomew

them were deferred until the next season,

APPRENTICE.

Dick . . . . .	Mr. Street
Wingate . . . . .	Mr. Shakespeare
Gargle . . . . .	Mr. Lewis
Catchpole . . . . .	Mr. Tilyard
Simon . . . . .	Mr. Willis
Charlotte . . . . .	Mrs. Robinson

ter of 1782-3. Rowe's tragedy had been

often played on the American stage. It was originally produced in

this country at Philadelphia, on

the 12th of June, 1754, by the

Hallam company, Mr. Singleton

playing *Bajazet*, Mr. Malone the

title role, and Mrs. Hallam *Ar-*

*pasia*. Its last production in the

Colonial epoch was at Charleston

in 1774 by the American Company.

"commanded" by Lady Moore in

New York in 1768, there is no

record of its being performed.

Mr. Lewis presented Rowe's "Ta-

merlane" for his benefit on the

7th of June, and Mrs. Bartholo-

mew chose "Gustavus Vasa" a

week later. The other benefits

were not advertised in the *Mary-*

*land Journal*. It is probable that

most of

ALL IN THE WRONG.

Sir John Restless . . .	Mr. Wall
Beverly . . . . .	Mr. Heard
Sir William Belmont .	Mr. Lewis
Young Belmont . . .	Mr. Street
Robert . . . . .	Mr. Shakespeare
Brush . . . . .	Mr. Willis
Belinda . . . . .	Mrs. Robinson
Clarissa . . . . .	Mrs. Bartholomew
Tattle . . . . .	Mrs. Elm
Lady Restless . . .	Mrs. Wall

TAMERLANE.

Bajazet . . . . .	Mr. Lewis
Tamerlane . . . . .	Mr. Shakespeare
Axalla . . . . .	Mr. Wall
Dervise . . . . .	Mr. Tilyard
Prince . . . . .	Mr. Street
Omar . . . . .	Mr. Willis
Haly . . . . .	Mr. Smith
Monesses . . . . .	Mr. Heard
Selima . . . . .	Mrs. Robinson
Arpasia . . . . .	Mrs. Bartholomew

The production of Brooke's tragedy was especially noteworthy from the fact that it was inscribed to His Excellency General Washington. This tragedy was ready for production at Drury Lane in 1739, but its performance was prevented because of the spirit of liberty that breathes through it, and it was not played in London until 1805, when the young Roscius, Master Betty, was allowed to appear as *Gustavus*. It was acted, however, on the Dublin stage as the "Patriot." This was its first production in America, and the performance was made memorable, not only from the fact that the play was inscribed to

## GUSTAVUS VASA.

Gustavus Vasa . . . . .	Mr. Lewis
King of Denmark . . . . .	Mr. Wall
Adolphus . . . . .	Mr. Shakespeare
Trollio . . . . .	Mr. Tilyard
Anderson . . . . .	Mr. Street
Siward . . . . .	Mr. Willis
Laertes . . . . .	Mr. Smith
Peterson . . . . .	Mr. Atherton
Officer . . . . .	Mr. Lindsay
Arvida . . . . .	Mr. Heard
Gustava . . . . .	Miss Wall
Augusta . . . . .	Mrs. Wall
Mariana . . . . .	Mrs. Elm
Christina . . . . .	Mrs. Bartholomew

## HEARD'S EPILOGUE TO "GUSTAVUS VASA."

Ladies, you've seen me from one lover freed,  
And by this time I fear you've all agreed  
To blame my coolness to the conquering Swede.  
But give a patient hearing to my story,  
And my chief reason I shall lay before ye,—  
Men say we are capricious—'tis a fiction—  
Man is himself the soul of contradiction!  
For instance, now, when fawning at our feet,  
His eyes speak rapture and his words are sweet—  
"Life of my life! reign here without control—  
Queen of my thoughts! and empress of my soul!  
Consent, bright Angel!" Oh, you know the rest!—  
"Consent and make thy faithful lover blest."  
The yielding fair one, to be blest for life,  
Gives him her hand and straight becomes his wife.  
For a few weeks she keeps her slave in awe,  
"Her power's despotic and her will his law."  
But soon the ardor of the subject cools  
(For men when married cease to be our fools),

Washington as the deliverer of his country—a distinction that continued to be accorded to it for many years afterward, especially on patriotic anniversaries—but through the addition of an epilogue written by Mr. Heard and spoken by Mrs. Bartholomew, in which American independence was distinctly recognized. The play

No longer he'll obey, no longer own  
 Her sovereign power, but usurp the throne.  
 Now mark me, ladies, what a change is seen!  
 This is the way the traitor treats his queen—  
 "Zounds, Madam, what's all this?—what's this I see?  
 Another new silk gown."—"My dear," says she;  
 "'Sdeath, Madam!—Yes, you're dear enough to me."  
 "Nay but, my dear, I'm going to the play"—  
 "Ah! curse that play-house!—stay at home I say:  
 Madam, I am your lord—do you obey!"

If queens are treated thus—thus slaves behave,  
 Who'd reign one month to be whole years a slave?

Yet, ladies, these barbarians know too well  
 Not one amongst us would "lead apes in hell."  
 To be a patient wife I grant's a curse,  
 But then Old Maid! O Lord, that's surely worse.  
 Suppose we marry then and stand the test,—  
 But hold, what kind of men will suit us best?  
 A fool? No.—Book-learn'd? No, no, let me see—  
 A coward? No, no—there we can't agree—  
 The Man of Courage is the man for me.

Who fights for glorious liberty will find  
 His empire rooted in the female mind.  
 'Tis the base slave that stains the name of man,  
 Who bleeds for freedom will extend his plan;  
 We'll keep the generous principle in view,  
 And wish the ladies independence too.

itself had great merit.  
 The time chosen for the  
 action is one of the  
 most important eras in  
 the history of Sweden,  
 when brutal tyranny had  
 usurped the throne of  
 freedom and lorded it  
 over an oppressed people.  
 The hero, *Gustavus*, is a  
 model of patriotic virtue.  
 His courage never de-  
 generates into ferocity,  
 and his conduct is at  
 all times tempered by  
 humanity and feeling.

Conscious that he owes

his first duty to his country he makes everything subservient to that duty. A better piece could not have been chosen for this occasion than one so replete with the spirit of liberty that an English king would not allow it to be played before the English people.

Whether Mrs. Bartholomew's benefit was the last night of the season is not certain, but it is not likely, as a "Farewell Epilogue, written by Mr. Davids and spoken by Mr. Willis, on the shutting up of the Baltimore Theatre," was then recited. This was

DAVIDS' FAREWELL EPILOGUE.

*Mr. Willis.*

From London, your honors, to Stratford I'm come;—  
*An Actor in the Gallery.*

Pray stop, my dear Sir, indeed you are wrong;—

*Mr. Willis.*

The devil I am,—let me see by this light,

not a remarkable literary production, but it was novel in character and humorous in treatment. Perhaps it may also be regarded as, in a sense, historical. The allusions to the dunning creditors that beset the managers are almost too graphic not to have been true. Four hundred pounds

was probably the actual cost of the theatre, which was only a temporary structure and, apparently, even then in need of enlargement. More than this, the character of the company as amateurs is clearly indicated. Professional actors, however unskilful, are seldom modest enough to admit that by gradual advances they hope to humor the muse. But whether amateurs or professionals, the magnificent promises for the next season on behalf of the management were strictly in keeping with the traditions of that time and of this.

The only member of the company of any prominence who retired at the close of this season was Mrs. Bartholomew. Both she and Mrs. Robinson were frequently pushed aside by the pretensions of

'Tis a farewell epilogue must be spoken this night.  
To close the campaign our generals have sent  
Your obsequious servant here to represent  
That in gratitude bound they shall ever continue  
With the actors in general and all their retinue.  
Next season we hope to produce some rare flowers,  
Your senses to charm and beguile the dull hours;  
With harlequins, witches, machinery too,  
With dresses and characters entirely new,  
Pageants and jubilees, with funeral processions,  
And every fine scene to affect the sweet passions.

(Enter a Servant with a bill.)

Why this is addressed to Sieurs Lindsay and Wall;  
Tell bearer hereof in two hours to call.

(*Reads*) "To forty days labor, nails, timber and painting,  
Four hundred pounds." 'Sdeath, keep me from fainting.

(Enter a Messenger)—*Messenger*.

Here are fifty more duns now at the stage-door.

*Mr. Willis.*

The devil there are! Why there let them roar.  
The public, perhaps, may next season discharge it,  
And then for this house, we intend to enlarge it.  
To please is our wish, Boxes, Gallery and Pit;  
To banish ill-nature and introduce wit.  
As all things grow perfect by practice and care,  
And schoolboys con lessons by study and fear,  
So, young in our drama, our faults pray excuse,  
By gradual advances we'll humor the muse.  
Dispers'd for a time, some far and some near,  
Wherever we go our hearts will be here,  
And the Baltimore audience we shall always revere.

Mrs. Wall, but in spite of this subordination her list of parts shows her in roles so diversified that youth, ability as a singer and dra-

MRS. BARTHOLOMEW'S PARTS.

*Plays.*

Busybody . . . . .	Isabinda
Gamester . . . . .	Charlotte
Gustavus Vasa . . . . .	Christina
Lear . . . . .	Cordelia
Orphan . . . . .	Serina
Revenge . . . . .	Leonora
Richard III . . . . .	Lady Anne
She Stoops to Conquer . . . . .	Miss Neville
Tamerlane . . . . .	Arpasia
Wonder . . . . .	Isabella

*Farces.*

Miller of Mansfield . . . . .	Peggy
Thomas and Sally . . . . .	Sally

matic force were all necessary to success. If Mrs. Bartholomew was an amateur she was certainly an ambitious one—if she was an actress her consideration with posterity will not rest upon her acting, of which nothing is known, but upon her choice of a play for her benefit that for half a century was associated with the name and fame of Washington. Her recognition

for this fortunate choice and the patriotism that prompted it was long delayed, but happily the act was embalmed in a newspaper of her time and so could not always be overlooked or forgotten.

## CHAPTER VI.

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### LINDSAY AND WALL'S SECOND SEASON.

CHANGES IN THE COMPANY—THE PLAYS PRODUCED—MR. AND MRS. RYAN—THE CASTS—MRS. ROBINSON'S THEATRICAL CAREER—LINDSAY AND WALL RETIRE FROM THE MANAGEMENT—SUMMARY OF THE SEASON.

ON the 6th of August, 1782, an advertisement was printed in the *Maryland Journal*, directing the performers belonging to the Baltimore Theatre to be in Baltimore by the 25th. A sufficient number of actors seems to have been obtained, but actresses desiring engagements were asked to apply to Adam Lindsay in Philadelphia, or Mr. Wall in Baltimore. The immediate response on the part of the ladies was not very hearty, for the only new name in the bills on the opening night was that of Mrs. Parsons, who made her first appearance as *Dolly* in the farce of the "Ghost," taken from Mrs. Centlivre's "Man Bewitched." Mrs. Robinson and Mrs. Elm were still attached to the company, and both Mrs. and Miss Wall played occasionally; but the season had not progressed far until Mr. and Mrs. Dennis Ryan found their way into the theatre, assuming the lead from the outset in the business of the stage, though sometimes compelled to stand aside by the strenuous resistance of the older members of the company. Later other names, until then unknown in American

dramatic history, will be found in the casts, showing that at no time and under no circumstances was there a dearth of actors and actresses in America.

The season of 1782-3 began on the 13th of September with "Mahomet" and the "Ghost." In the *Maryland Journal* the perform-

## LIST OF PERFORMANCES.

1782.	
Sept.	13—Mahomet . . . . . Miller
	Ghost . . . . . Centlivre
	17—Drummer . . . . . Addison
	Apprentice . . . . . Murphy
	20—Douglas . . . . . Home
	Ghost.
	24—Jane Shore . . . . . Rowe
	Mayor of Garratt . . . . . Foote
	27—Revenge . . . . . Young
	Padlock . . . . . Bickerstaff
Oct.	1—Mahomet.
	Ghost.
	4—George Barnwell . . . . . Lillo
	Wrangling Lovers . . . . . Lyon
	8—Douglas.
	Mayor of Garratt.
	11—King Henry IV . . . . . Shakspeare
	Lying Valet . . . . . Garrick
	15—Mahomet.
	Devil Upon Two Sticks . . . . . Foote
	18—Romeo and Juliet . . . . . Shakspeare
	Wrangling Lovers.
Nov.	15—Hamlet . . . . . Shakspeare
	Devil Upon Two Sticks.
	(Mr. Ryan's Benefit.)
	19—Romeo and Juliet.
	Wapping Landlady.
	High Life Below Stairs . . . . . Townley
	(Mr. Willis' Benefit.)
	22—West Indian . . . . . Cumberland
	High Life Below Stairs.
	(Mr. Street's Benefit.)
	26—Recruiting Officer . . . . . Farquhar
	Apprentice.
	(Mrs. Elm's Benefit.)

ances were irregularly advertised, but fortunately a file of the house-bills, apparently made up by Mr. Wall, is preserved in the New York Historical Society. This file gives a complete list of the performances during this and the following season at Baltimore and of two brief seasons at Annapolis. These bills also give the names of the "gentlemen" who made their *debuts* during the season, in what was probably Mr. Wall's handwriting. Mr. Twyford, who made his first appearance in "Romeo and Juliet" on the 18th of October, it is said in one place, was the Rev. James Twyford, and in another that he was a "parson." Twyford appears to have been the first clergyman who took to the stage in this country. Mr. and Mrs. Ryan appeared for the first

time in "Douglas" on the 20th, the former as *Young Norval*, and the latter as *Lady Randolph*. Mrs. Parsons made her first appearance as *Dolly* in the "Ghost," and Mrs. Lyne as *Lady Truman* in the "Drummer." Mr. Ryan's benefit occurred early in the season, immediately after the return of the company from Annapolis, and was the first of the series. The others followed in quick succession, and as the company was a large one, it is not improbable that they ruined the management. The only noteworthy pieces produced this season that were new to the American stage were Kelly's "Romance of an Hour" and Murphy's "Grecian Daughter." The season was without incidents except those revealed by the record of the performances.

With the performance of the 18th of October the theatre at Baltimore was closed for a brief period, the company going to Annapolis, where the season lasted from the 25th of October to the

- Nov. 29—Othello . . . . . Shakspeare  
Harlequin Landlord.  
Contract . . . . . Cobb  
(Mr. Shakespeare's Benefit.)
- Dec. 3—Cato . . . . . Addison  
Wrangling Lovers.  
(Mr. Heard's Benefit.)
- 10—King John . . . . . Shakspeare  
(Miss Wall's Benefit.)
- 12—Bold Stroke for a Wife . Centlivre  
Ghost.  
(Mr. Atherthon's Benefit.)
- 20—Merchant of Venice . Shakspeare  
Shoemakers.  
Hob in the Well . . . . . Cibber  
(Mrs. Robinson's Benefit.)
- 27—Richard III . . . . . Shakspeare  
Romance of an Hour . . . Kelly  
(Mr. Smith's Benefit.)
- 28—Zara . . . . . Hill  
Vintner Trick'd . . . . . Yarrow
- 31—Hamlet.  
Chrononhotonthologos . . . Carey  
(Mr. Tilyard's Benefit.)
- 1783.
- Jan. 3—Constant Couple . . . Farquhar  
Chrononhotonthologos.  
(Mr. Wall's Benefit.)
- 7—Tamerlane . . . . . Rowe  
Witches.  
(Mrs. Ryan's Benefit.)
- 14—Cato.  
Witches.
- 17—Venice Preserved . . . . . Otway  
Witches.
- 21—Grecian Daughter . . . . . Murphy  
Mayor of Garratt.
- 24—Beggars' Opera . . . . . Gay  
Miss in her Teens . . . . . Garrick
- 28—Grecian Daughter.  
Mock Doctor . . . . . Fielding
- 31—Busybody . . . . . Centlivre  
Irish Widow . . . . . Garrick
- Feb. 4—Richard III.  
Irish Widow.
- 7—Grecian Daughter.  
Mock Doctor.

6th of November. With the exception of the "Merchant of Venice," "Fair Penitent," "Venice Preserved" and "Beaux' Stratagem," and

## LIST OF PERFORMANCES.

1782.

Oct. 25—	Douglas . . . . .	Home
	Mayor of Garratt . . . . .	Foote
29—	Merchant of Venice . . . . .	Shakspeare
	Ghost . . . . .	Centlivre
30—	Revenge . . . . .	Young
	Apprentice . . . . .	Murphy
31—	George Barnwell . . . . .	Lillo
	Devil Upon Two Sticks . . . . .	Foote
Nov. 1—	Fair Penitent . . . . .	Rowe
	Lethe . . . . .	Garrick
2—	Venice Preserved . . . . .	Otway
	Lying Valet . . . . .	Garrick
6—	Beaux' Stratagem . . . . .	Farquhar
	Wrangling Lovers . . . . .	Lyon

the farce of "Lethe," all the pieces in the Annapolis list had been previously played at Baltimore. The time chosen for this Annapolis visit was the week of the races, which at that period attracted large numbers of the Maryland gentry. It was in Otway's tragedy that Mrs. Robinson had made her *debut*; but Mrs. Ryan now played *Belvidera*. Ryan was

the *Pierre* instead of Wall. Mrs. Robinson seems not to have gone to Annapolis, but both she and Mr. Wall resumed their parts when "Venice Preserved" was again played in Baltimore on the 17th of January, 1783.

Among the pieces given at Annapolis that had not been previously played in Baltimore, Farquhar's comedy was especially noteworthy. This cast of the "Beaux'

## BEAUX' STRATAGEM.

Stratagem" is, of course, from the file of bills in the New York Historical Society. An interesting feature of these bills ought to be noted here. Whenever a bill is given, the receipts for the night are written upon it. These notes of the receipts cease after the return

Aimwell . . . . .	Mr. Ryan
Archer . . . . .	Mr. Wall
Scrub . . . . .	Mr. Shakespeare
Sir Charles Freeman . . . . .	Mr. Twyford
Sullen . . . . .	Mr. Atherton
Foigard . . . . .	Mr. Tilyard
Gibbet . . . . .	Mr. Lewis
Bagshot . . . . .	Mr. Patterson
Boniface . . . . .	Mr. Heard
Dorinda . . . . .	Mrs. Elm
Lady Bountiful . . . . .	Mrs. Lyne
Cherry . . . . .	Mrs. Parson
Mrs. Sullen . . . . .	Mrs. Ryan

of the company from Annapolis; but they are valuable, as far as they go, in showing the drawing power of the Baltimore Company of Comedians at the two Maryland cities in 1782.<sup>1</sup>

The tragedy of "Mahomet the Impostor," with which the Baltimore season opened, had been played by the military Thespians in New York, but this was its first production by a regular company.

## MAHOMET.

Mahomet . . . Mr. Lewis  
Mirvan . . . Mr. Tilyard  
Ali . . . Mr. Tobine  
Hercides . . . Mr. Atherton  
Ammon . . . Mr. Patterson  
Zaphira . . . Mr. Smith  
Pharon . . . Mr. Shakespeare  
Alcanor . . . Mr. Heard  
Palmira . . . Mrs. Robinson

It was a piece with  
a history. In Dub-  
lin, in 1753, it was  
the cause of a dis-  
turbance that led to  
the retirement of  
Thomas Sheridan

## GHOST.

Sir Jeffrey Constant . Mr. Lewis  
Captain Constant . . Mr. Street  
Clinch . . . Mr. Atherton  
Trusty . . . Mr. Tilyard  
Roger . . . Mr. Shakespeare  
Belinda . . . Mrs. Elm  
Dolly . . . Mrs. Parsons

from the management of the theatre in Smock Alley and to his quitting Ireland. It was probably Mr. Garrick's version of 1765 that

## DRUMMER.

Sir Geo. Truman Mr. Tilyard  
Tinsel . . . Mr. Wall  
Fantome . . . Mr. Smith  
Vellum . . . Mr. Shakespeare  
Butler . . . Mr. Lewis  
Coachman . . Mr. Atherton  
Gardener . . . Mr. Lindsay  
Lady Truman . . Mrs. Lyne  
Abigail . . . Mrs. Parsons

was now produced.  
Of the new men,  
Messrs. Tobine  
and Patterson, the  
former was never  
heard of afterward,  
and the latter played

## GEORGE BARNWELL.

George Barnwell . . Mr. Ryan  
Thorowgood . . . Mr. Lewis  
Freeman . . . Mr. Shakespeare  
Blunt . . . Mr. Brown  
Uncle . . . Mr. Heard  
Maria . . . Mrs. Elm  
Lucy . . . Mrs. Lyne  
Millwood . . . Mrs. Ryan

only small parts. The introductory pieces were followed by Addison's "Drummer" and Murphy's farce, the "Apprentice," on the 17th;

<sup>1</sup> RECEIPTS.—*Baltimore*: Sept. 17th, £79 17 6; 20th, £92 3 6; 24th, £123 1 10; 27th, £58 12 3; Oct. 1st, £54 11 3; 4th, £71 1 3; 8th, £87 5 10; 11th, £88 12 6; 15th, £113 10 0; 18th, £127 10 8.

*Annapolis*: Oct. 25th, £100 12 6; 29th, £100 0 0; 30th, £127 2 6; 31st, £112 5 1; Nov. 1st, £123 0 0; 2d, £63 0 0; 6th, £62 2 6.

Home's tragedy of "Douglas," in which, as before noted, the Ryans made their *debuts* on the 20th, and Dr. Young's tragedy, the "Revenge,"

JANE SHORE.		in which Mr. Ryan	MAYOR OF GARRATT.
<hr/>		was the <i>Zanga</i> in-	
Hastings . . . .	Mr. Ryan	stead of Wall, Mrs.	Major Sturgeon . . . Mr. Wall
Gloster . . . .	Mr. Lewis	Parsons <i>Isabella</i> in-	Sir Jacob Jollop . . Mr. Tilyard
Catesby . . . .	Mr. Tilyard	stead of Mrs. Wall,	Crispin Heeltap. . . Mr. Lewis
Ratcliff . . . .	Mr. Street	and Mrs. Robinson	Bruin . . . . . Mr. Smith
Derby . . . .	Mr. Smith	the <i>Leonora</i> instead	Snuffle . . . . . Mr. Brown
Belmour .	Mr. Shakespeare	of Mrs. Bartholo-	Lint . . . . . Mr. Shakespeare
Shore . . . .	Mr. Heard		Matthew Mug . . . Mr. Heard
Jane Shore . . .	Mrs. Ryan		Jerry Sneak . . . . Mr. Ryan
			Mrs. Bruin . . . Mrs. Robinson
			Mrs. Sneak . . . . Mrs. Ryan

mew, on the 27th. "George Barnwell" was first played on the 4th of October. In the meantime, however, "Jane Shore" and the "Mayor of Garratt" were given on the 24th, when the Ryans were underlined in the bills for their second appearance on the American stage. Beyond their brief history on our boards nothing is known of the Ryans.

Among the more familiar pieces given during the season were "Douglas," the "Recruiting Officer," "A Bold Stroke for a Wife"

DOUGLAS.		and the "Constant	RECRUITING OFFICER.
<hr/>		Couple." With	
Douglas . . . .	Mr. Ryan	the exception of	Captain Plume . . . Mr. Street
Lord Randolph .	Mr. Smith	"Douglas" these	Worthy . . . . . Mr. Ryan
Glenalvon . . .	Mr. Wall	pieces were all pre-	Sergeant Kite . . . Mr. Lewis
Officer . . . .	Mr. Atherton	sented for benefits.	Bullock . . . . . Mr. Willis
Old Norval . . .	Mr. Heard		Justice Scruple . . Mr. Tilyard
Anna . . . .	Mrs. Robinson		Justice Balance . . Mr. Heard
Lady Randolph .	Mrs. Ryan		Justice Scale . . . Mr. Davids
			Thomas Appletree, Mr. Lindsay
			Constable . . . . Mr. Atherton
			Collier . . . . . Mr. Patterson
			Captain Brazen . . . Mr. Wall
			Melinda . . . . . Mrs. Robinson
			Rose . . . . . Mrs. Wall
			Lucy . . . . . Mrs. Parsons
			Sylvia . . . . . Mrs. Elm

In Home's tragedy Ryan had Hallam's part, but in Farquhar's comedy he was satisfied with Morris' usual role. While Mrs. Ryan appeared this season only in strong tragedy parts, excepting what was,

perhaps, a congenial role, the *Widow Brady*, Mr. Ryan affected comedy of the most pronounced type, *Jerry Sneak* to begin with, and

## A BOLD STROKE FOR A WIFE.

Colonel Feignwell . . . Mr. Wall  
Sir Philip Morelove. Mr. Shakespeare  
Periwinkle . . . . . Mr. Heard  
Tradelove . . . . . Mr. Lewis  
Freeman . . . . . Mr. Tilyard  
Sackbut . . . . . Mr. Willis  
Simon Pure . . . . Mr. Atherton  
Obadiah Prim . . . . Mr. Ryan  
Mrs. Prim . . . . . Mrs. Parsons  
Betty . . . . . Mrs. Elm  
Lady . . . . . Mrs. Lyne  
Ann Lovely . . . . Mrs. Robinson

*Obadiah Prim*and *Beau**Clincher* in the

two pieces last

named. The

previous rep-

resentatives of

*Obadiah* hadbeen *Scott*

## CONSTANT COUPLE.

Sir Harry Wildair . . Mr. Wall  
Colonel Standard . . Mr. Lewis  
Alderman Smuggler . Mr. Heard  
Vizard . . . . . Mr. Twyford  
Clincher, Jr. . . Mr. Shakespeare  
Dicky . . . . . Mr. Davids  
Tom Errand . . . . Mr. Smith  
Beau Clincher . . . Mr. Ryan  
Angelica . . . . . Mrs. Lyne  
Lady Darling . . Mrs. Parsons  
Parly . . . . . Mrs. Elm  
Lady Lurewell . Mrs. Robinson

and Allyn. A new name in these casts was Mrs. Lyne, as the *Masked Lady* in "A Bold Stroke for a Wife" and *Angelica* in the "Recruiting Officer." Her career on the stage was very short. The only comedy played the previous season which was reproduced was the "Busybody," with Heard as *Gripe* instead of Shakespeare, Willis as *Charles* instead

## HAMLET.

Hamlet . . . . . Mr. Ryan  
Polonius . . . . . Mr. Heard  
King . . . . . Mr. Lewis  
Horatio . . . . . Mr. Willis  
Osric . . . . . Mrs. Elm  
Ghost . . . . . Mr. Twyford  
Marcellus . . . . . Mr. Street  
Rozencranz . . . . Mr. Shakespeare  
Guildenstern . . . . Mr. Tilyard  
Priest . . . . . Mr. Davids  
Laertes . . . . . Mr. Wall  
Ophelia . . . . . Mrs. Robinson  
Player Queen . . . . Mrs. Parsons  
Queen . . . . . Mrs. Lyne

of Street, Mrs. Robinson as *Isabinda* instead of Mrs. Bartholomew, Mrs. Parsons as *Patch* instead of Mrs. Elm, Mrs. Potter as *Scentwell* instead of Miss Wall and Mrs. Ryan as *Miranda* instead of Mrs. Wall. It was played once.

Seven of Shakspeare's tragedies were played—"Hamlet," "King Henry IV," "Merchant of Venice," "Romeo and Juliet," "Othello," "King John" and "Richard III." As "Hamlet" was presented for Mr. Ryan's benefit, he

played the title-role, but Wall was the *Shylock* in the "Merchant of Venice," with Ryan out of the bill. In Shakspeare's masterpiece Mrs.

## KING HENRY IV.

King Henry . . . Mr. Heard  
Hotspur . . . . Mr. Smith  
Prince of Wales . Mr. Wall  
Lancaster . . . Mrs. Elm  
Westmoreland . . Mr. Ford  
Worcester . . . Mr. Tilyard  
Poins . . . . . Mr. Willis  
Sir Walter Blunt . Mr. Street  
Douglas . . . . Mr. Lewis  
Bardolph . . . Mr. Brown  
Peto . . . . . Mr. Patterson  
Falstaff . . . . Mr. Ryan  
Lady Percy . Mrs. Robinson  
Hostess . . . Mrs. Parsons

Ryan was originally

cast for the *Queen*, but she thought better of it and resigned the part to Mrs. Lyne.

In the "Merchant of Venice," however, the lady played *Portia* upon its first produc-

tion at Annapolis, although Mrs. Robinson afterward chose the part for her benefit. Mr. Wall's assumption of *Shylock* must have been due entirely to the fortune that befalls an actor

## MERCHANT OF VENICE.

Shylock . . . . Mr. Wall  
Antonio . . . . Mr. Heard  
Bassanio . . . . Mr. Smith  
Lorenzo . . . . Mr. Willis  
Launcelot . Mr. Shakespeare  
Gobbo . . . . . Mr. Lewis  
Salanio . . . . Mr. Street  
Solarino . . . Mr. Tilyard  
Duke . . . . Mr. Twyford  
Jessica . . . Mrs. Parsons  
Nerissa . . . . Mrs. Elm  
Portia . . . . . Mrs. Ryan

## ROMEO AND JULIET.

Romeo . . . . . Mr. Wall  
Benvolio . . . . Mr. Heard  
Friar Laurence . Mr. Twyford  
Capulet . . . . Mr. Lewis  
Montagu . . . . Mr. Ford  
Paris . . . . . Mr. Davids  
Prince . . . . . Mr. Tilyard  
Friar John . . Mr. Atherton  
Peter . . . . . Mr. Willis  
Balthazar . . Mr. Patterson  
Page . . . . . Miss Wall  
Mercutio . . . . Mr. Heard  
Lady Capulet . Mrs. Lyne  
Nurse . . . . Mrs. Parsons  
Juliet . . . . Mrs. Robinson

when he is also a

manager. As the *Prince of Wales*, in "King Henry IV," he was probably better fitted. Mr. Ryan as *Falstaff*, no doubt, had a congenial role. In

all these pieces it will be observed that Mrs. Robinson was first. Although Mr. Willis presented "Romeo and Juliet" for his benefit, he

consented to play the little part of *Peter*, while Wall was the *Romeo*. This part had been played by Rigby, Hallam and Verling. Wall's previous part was *Benvolio*. Equally ambitious was Mrs. Wall as *Lady*

## OTHELLO.

Othello . . . . Mr. Heard  
Iago . . . . . Mr. Ryan  
Roderigo . . . . Mr. Wall  
Cassio . . Mr. Shakespeare  
Brabantio . . . Mr. Lewis  
Duke . . . . Mr. Twyford  
Ludovico . . . Mr. Tilyard  
Montano . . . Mr. Willis  
Gratiano . . . Mr. Street  
Emilia . . . . Mrs. Lyne  
Desdemona . Mrs. Robinson

*Constance* in "King John," a role in which she was preceded by Miss Cheer. In the title part Heard succeeded Mr. Douglass. Mr. Smith's

## RICHARD III.

Richard . . . . . Mr. Smith  
Henry VI . . . . . Mr. Heard  
Tressel . . . . . Mr. Ryan  
Buckingham . Mr. Shakespeare  
Duke of York . . . Miss Wall  
Stanley . . . . . Mr. Davids  
Catesby . . . . . Mr. Twyford  
Ratcliff . . . . . Mr. Atherton  
Richmond . . . . . Mr. Lewis  
Lady Anne . . . Mrs. Robinson  
Duchess of York . Mrs. Elm  
Queen Elizabeth . Mrs. Parsons

assumption of

*Richard III* on

his benefit night

—a part after-

ward played by

Ryan with Wall

as *Tressel*—was,

no doubt, one of

those exhibitions

of theatrical vanity of which the stage presents many examples. The name of Mr. Ford occurs only in the Shakspeare tragedies.

## KING JOHN.

King John . . . . . Mr. Heard  
Prince Henry . . . . Mrs. Elm  
Prince Arthur . . . Miss Wall  
Hubert . . . . . Mr. Lewis  
Salisbury . . . . . Mr. Willis  
Pembroke . . . . . Mr. Tilyard  
Falconbridge . Mr. Shakespeare  
Bastard . . . . . Mr. Wall  
Austria . . . . . Mr. Davids  
Pandulph . . . . . Mr. Twyford  
Governor of Angiers . Mr. Ford  
King Philip . . . . . Mr. Ryan  
Lady Blanche . Mrs. Robinson  
Queen Eleanor . . Mrs. Parsons  
Lady Falconbridge . Mrs. Lyne  
Lady Constance . . Mrs. Wall

While the benefits were in progress Addison's tragedy, "*Cato*," was produced for the first time in Baltimore. Mr. Ryan succeeded

## CATO.

Cato . . . . . Mr. Ryan  
Sempronius . Mr. Willis  
Juba . . . . . Mr. Wall  
Syphax . . . Mr. Lewis  
Portius . . . Mr. Tilyard  
Marcus . Mr. Shakespeare  
Lucius . . . Mr. Davids  
Lucia . . Mrs. Robinson  
Marcia . . . Mrs. Ryan

Douglass as *Cato*, and

Mrs. Ryan Mrs. Morris as *Marcia*. The

familiar afterpieces of

the season were "*High*

*Life Below Stairs*,"

with "*Romeo and*

*Juliet*," the "*Apprentice*," with the "*Recruiting Officer*," and the pantomime, the "*Witches*," with "*Cato*," of which casts were preserved; the "*Irish Widow*," of

which there is a full cast for the first time, and the "*Mock Doctor*,"

## HIGH LIFE BELOW STAIRS.

Lovel . . . . . Mr. Willis  
Philip . . . . . Mr. Twyford  
Freeman . . . . . Mr. Street  
Robert . . . . . Mr. Tilyard  
Tom . . . . . Mr. Ryan  
Coachman . . . . Mr. Heard  
Kingston . . . . . Mr. Atherton  
Fiddler . . . . . Mr. Patterson  
Duke's Servant . . Mr. Wall  
Sir Harry's Servant . Mr. Lewis  
Lady Bab . . . Mrs. Robinson  
Lady Charlotte . . Mrs. Elm  
Kitty . . . . . Mrs. Wall  
Cook . . . . . Mr. Lindsay  
Chloe . . . . . Mrs. Parsons

of which no cast was printed. The cast of Townley's farce presented no feature worthy of special remark, and that of the "Witches" nothing

WITCHES.	except the intro-	IRISH WIDOW.
Harlequin . . . . Mr. Atherton	duction of Master	Whittle . . . . Mr. Davids
Pantaloon . . . . Mr. Heard	Ryan as a pigmy	Kocksey . . . . Mr. Heard
Maccaroni . . . . Mr. Davids	<i>Harlequin</i> and the	Bates . . . . Mr. Lewis
Clown . . . . Mr. Willis	appearance of Mr.	Thomas . . . Mr. Lindsay
Barber . . . . Mr. Shakespeare	Roussel as a danc-	Servant . . . Mr. Patterson
Waiter . . . . Mr. Roussel	ing <i>Waiter</i> . Roussel had previously made	Sir Patrick O'Neal. Mr. Ryan
Cook-maid . . . . Mr. Lindsay	his <i>debut</i> as <i>Jack</i> in the "Wapping Land-	Widow Brady . . Mrs. Ryan
Watchman . . . . Mr. Tilyard	lady," with Lindsay as the <i>Landlady</i> . As the <i>Widow Brady</i> Mrs.	
Hecate . . . . Mr. Wall	Ryan had been anticipated by Mrs. Morris. There was no change	
Harlequin Pigmy . Master Ryan	in the cast of the "Apprentice" as played the previous season, except	
Columbine . . . . Mrs. Parsons	that Mrs. Elm succeeded Mrs. Robinson as <i>Charlotte</i> .	

The only pieces that were new to American play-goers were Murphy's tragedy, the "Grecian Daughter," and Kelly's comedy in two acts, the "Romance of an

	GRECIAN DAUGHTER.
When the "Grecian	Evander . . . . . Mr. Heard
Daughter" was originally pro-	Dyonisius . . . . . Mr. Wall
duced at Drury Lane, Mr. Barry	Melanthon . . . . . Mr. Lewis
was the <i>Evander</i> and Mrs. Dancer,	Phocion . . . . . Mr. Smith
afterward Mrs. Barry, the <i>Euphra-</i>	Arcas . . . . . Mr. Willis
<i>sia</i> . Barry was then in his decline,	Calippus . . . . . Mr. Tilyard
but the part was peculiarly fitted to	Greek Herald . . . . . Mr. Davids
him, and the ardor and filial piety of the daughter were played with great	Philotas . . . . . Mr. Ryan
effect by Mrs. Dancer. The piece came too late for production by the	Erixene . . . . . Mrs. Robinson
old American Company in America, and so Mrs. Ryan was enabled to	Euphrasia . . . . . Mrs. Ryan
become the original in this country in a role in which Mrs. Siddons	

greatly distinguished herself, and of which one of the later representatives was Fanny Kemble. The piece was received with great favor,

ROMANCE OF AN HOUR.

Sir Hector Strangeways . . . . . Mr. Lewis  
Orson . . . . . Mr. Ryan  
Colonel Ormsby . . . . . Mr. Tilyard  
Mr. Brownlow . . . . . Mr. Twyford  
Pillage . . . . . Mr. Shakespeare  
Servant . . . . . Mr. Patterson  
Bessora . . . . . Mr. Lindsay  
Zelida . . . . . Mrs. Robinson  
Lady Di Strangeways . . . . Mrs. Parsons  
Jenny . . . . . Mrs. Foster

and it long held the stage both in England and America. Kelly's "Romance of an Hour," which was presented as the afterpiece to "Richard III" for Mr. Smith's benefit, was one of the least meritorious of his productions, although when it was originally

acted at Covent Garden, in 1774, it met with success. The comedy was subsequently played by Hallam and Henry's company.

Besides these two pieces a farce called the "Contract" was played for the first and last time in America. This farce was originally presented at Drury Lane in 1779

CONTRACT.

without success, and reproduced at Covent Garden the next year with no better fortune. It had its only production in Baltimore as a novelty for Mr. Shakespeare's

Colonel Lovemore . . . . . Mr. Shakespeare  
Commodore Capstern . . . . . Mr. Lewis  
Captain Sprightly . . . . . Mr. Davids  
Martin . . . . . Mr. Willis  
Maria . . . . . Mrs. Robinson  
Betty . . . . . Mrs. Elm  
Miss Eleanor . . . . . Mrs. Parsons

benefit. It was written by James Cobb for Miss Pope's benefit.

Later in the season Hill's "Zara" and Rowe's "Tamerlane" were reproduced, the former without change and the latter with Dr. Sheed, a Baltimore amateur, in the title-role, and Ryan as *Bajazet*, Lewis as the *Prince of Tanais* and Mrs. Ryan as *Arpasia*. The only full pieces of which the casts have not been given, were the "West Indian" and the "Beggar's Opera." In the former is the anomaly of Ryan, the Irishman, playing *Belcour*, while Wall is the *Major O'Flaherty*.

Another apparent incongruity was the fact that Wall, who was pronounced unequal to *Leander* in the "Padlock" in Colonial days, should

## WEST INDIAN.

Belcour . . . . Mr. Ryan  
Stockwell . . . Mr. Heard  
Captain Dudley . Mr. Lewis  
Charles Dudley . Mr. Street  
Fulmer . . Mr. Shakespeare  
Varland . . . Mr. Tilyard  
Stukely . . . . Mr. Davids  
Major O'Flaherty . Mr. Wall  
Lady Rusport . . Mrs. Ryan  
Lucy . . . . . Mrs. Lyne  
Mrs. Fulmer . Mrs. Parsons  
Louisa Dudley . . Mrs. Elm

now assume the part  
of *Macheath* in the  
"Beggar's Opera."

But all things are possible for an actor who is also manager. Hallam having attempted it, Wall was disposed not to forego any part he had seen Hallam play.

## BEGGAR'S OPERA.

Captain Macheath . Mr. Wall  
Peachum . . . Mr. Davids  
Lockit . . . . Mr. Lewis  
Mat o' the Mint . Mr. Willis  
Ben Budge . . Mr. Heard  
Jemmy Twitcher . Mr. Smith  
Filch . . . . . Mr. Ryan  
Polly . . . Mrs. Robinson  
Mrs. Peachum . Mrs. Parsons  
Lucy . . . . . Mrs. Ryan

The season was also noteworthy for the production of a number of popular farces, of which there are casts in the New York His-

## PADLOCK.

Leander . . . . Mr. Smith  
Don Diego . . Mr. Tilyard  
Mungo . . . . . Mr. Wall  
Leonora . . Mrs. Robinson  
Ursula . . . . . Mrs. Ryan

torical Society's file.  
Among these the  
most interesting was  
the "Padlock," the  
most successful farce

## WRANGLING LOVERS.

Sancho . . . . . Mr. Ryan  
Carlos . . . . . Mr. Smith  
Lopez . . . . . Mr. Brown  
Leonora . . Mrs. Robinson  
Jacintha . . . Mrs. Ryan

ever produced by the old American Company. Its production was probably due to Wall's desire to appear in Hallam's great part, *Mungo*. Lyon's farce, the "Wrangling Lovers," had been presented by the New American Company at Annapolis in 1769, but it

## DEVIL UPON TWO STICKS.

Asmodeus . . . Mr. Heard  
Dr. Last . . . . Mr. Ryan  
Julep . . . . . Mr. Wall  
Apozem . . . . Mr. Smith  
Invoice . . . . Mr. Street  
Forceps . . . Mr. Patterson  
Printer's Devil . Miss Wall  
Harriet . . . . Mrs. Elm  
Termagant . . . Mrs. Ryan

had never been produced by Mr. Douglass' comedians. Its production on this occasion is only noteworthy because this is the first cast of it that has come down to

## MISS IN HER TEENS.

Flash . . . . . Mr. Ryan  
Captain Loveit . Mr. Davids  
Puff . . . Mr. Shakespeare  
Jasper . . . . Mr. Tilyard  
Fribble . . . . Mr. Wall  
Biddy Bellair . Mrs. Robinson  
Tag . . . . . Mrs. Parsons

us. Although Foote's farce, "Devil upon Two Sticks," was one of the most successful pieces at the Haymarket, where it was originally produced in 1768, it was seldom played in America, probably because the satire, being local, was not understood. Foote was himself the original *Dr. Last*, a part which he played in exact imitation of Sir William Browne, President of the College of Physicians, whose contest with the licentiates caused him to be introduced into the comedy. An exact representation of a London celebrity could not be reproduced in this country in a way to make it interesting, and so thoroughly was Foote identified with Sir William in the part that upon his death the piece sank into the grave with him. Its fate shows that

<p>HOB IN THE WELL.</p> <p>Old Hob . . . Mr. Heard          Young Hob . . . Mr. Wall          Sir Thomas Testy Mr. Davids          Friendly . . . Mr. Tilyard          Dick . . . Mr. Shakespeare          Flora . . . Mrs. Elm          Betty . . . Mrs. Robinson          Hob's Mother . Mrs. Parsons</p>	<p>not even wit, humor          and satire can save a          production from ob-          livion when it is rep-          resentative of an individual, not of a type.          The remaining casts are those of "Hob in the          Well" and the "Vintner Trick'd." They are          only noteworthy as part of the record. The farce last named was          Yarrow's "Trick upon Trick."</p>	<p>VINTNER TRICK'D.</p> <p>Mixum . . . Mr. Heard          Vizard . . . Mr. Ryan          Solomon Smack . Mr. Wall          Mrs. Mixum . Mrs. Parson</p>
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With the performance of the 7th of February, 1783, Lindsay and Wall retired from the management of the Baltimore Theatre and were succeeded by Dennis Ryan. In spite of the glowing epilogue that marked the close of the previous season, their career as managers does not appear to have proved prosperous. Subsequently Mr. Wall will be found playing under Mr. Ryan's direction, but Mr. Lindsay seems to have retired from the theatrical business. As an actor Lindsay had made no mark, his list of parts comprising only such

insignificant roles as the *Fighting Servant* in "Lear," *Thomas Appletree* in the "Recruiting Officer" and *Stanley* in "Richard III." In "Venice Preserved" he was one of the conspirators and in the "Mayor of Garratt" one of the mob. Even in the farces he played only the *Cook* in "High Life Below Stairs," *Thomas* in the "Irish Widow," *Bessora* in the "Romance of an Hour," the *Landlady* in the "Wapping Landlady" and the *Cook-maid* in the "Witches." His parts are only deserving of this recapitulation because he was with Wall, the first manager under the Stars and Stripes.

Most of the company continued to serve under Mr. Ryan's management, the only important withdrawal being that of Mrs. Robinson. For the reason of her retirement we have not far to look.

#### MRS. ROBINSON'S PARTS.

##### *Plays.*

A Bold Stroke for a Wife . . . . .	Ann Lovely
All in the Wrong . . . . .	Belinda
Beggars' Opera . . . . .	Polly
Busybody . . . . .	Isabinda
Cato . . . . .	Lucia
Douglas . . . . .	Anna
Grecian Daughter . . . . .	Erixene
Hamlet . . . . .	Ophelia
King Henry IV . . . . .	Lady Percy
King John . . . . .	Lady Blanche
Lear . . . . .	Arante
Mahomet . . . . .	Palmira
Merchant of Venice . . . . .	Portia
Othello . . . . .	Desdemona
Recruiting Officer . . . . .	Melinda
Revenge . . . . .	Leonora
Richard III. . . . .	Lady Anne
Romeo and Juliet . . . . .	Juliet
She Stoops to Conquer . . . . .	Miss Hardcastle
Tamerlane . . . . .	Selima
Venice Preserved . . . . .	Belvidera
Zara . . . . .	Zara

Her list of parts indicates it. She was unmistakably too accomplished as an actress to come into competition with a manager's wife. Who was Mrs. Robinson? Was she "Perdita?" Stranger episodes have happened in theatrical history than the possibility involved in this assumption. Stranger, indeed, was the romance of Mary Robinson's career on the London stage. She came, she conquered and she disappeared. Already her short but brilliant flight as an actress was ended. The loves of "Florizel" and "Perdita" had also come to

an end—both the woman's peace and the artist's hopes had been wrecked at the bidding of a profligate prince. Only a few months before the appearance of Mrs. Robinson, in Baltimore, had the relations that existed between Mary

Robinson and the Prince of Wales been severed. Her pride and her ambition were alike prostrate. From 1781, when her final separation from the Prince occurred, until 1783, when she went to Paris, her life is a blank. Where was she in the meantime? That she purposed flight, the continuation to her autobiography is evidence. "To desert her country—to fly like a wretched fugitive \* \* \* were the only alternatives that seemed to present themselves." Overwhelmed as she was by the desertion of the Prince, she found solace in the arms of Colonel Tarleton after his return from America. This attachment lasted sixteen years. Did it begin in America? Tarleton had surrendered with Cornwallis at Yorktown only three months before the engagement of Mrs. Robinson at Baltimore began. Would it be any more remarkable that he should have met her in America immediately before his return, than in England, in 1782, immediately after his return? Indeed, the meeting with the heart-broken "Perdita" in a distant land while he was himself disheartened by the overwhelming disaster that had overtaken the British army in America, would go a long way towards explaining the life-long attachment of the warrior and the woman. That either should ever tell of the place of meeting was most unlikely. That the world should be able to identify the accomplished actress of the Baltimore stage with the brilliant

*Farces.*

Apprentice . . . . .	Charlotte
Contract . . . . .	Maria
High Life Below Stairs . . . . .	Lady Bab
Hob in the Well . . . . .	Betty
Mayor of Garratt . . . . .	Mrs. Bruin
Miss in her Teens . . . . .	Miss Biddy Bellair
Padlock . . . . .	Leonora
Romance of an Hour . . . . .	Zelida
Thomas and Sally . . . . .	Dorcas
Wrangling Lovers . . . . .	Leonora

"Perdita" was next to impossible. Even the use of her own name does not militate against the theory. In America, the name of Mrs. Robinson conveyed no more suggestiveness of "Perdita" than would the names of Mrs. Brown or Mrs. Smith. The two countries were many months apart. Affairs at home absorbed American attention. There could have been little knowledge of "Florizel" and "Perdita" in this country, and no one, even when seeing her, would have suspected that he was enjoying the acting of the most brilliant English actress of her time. I give the theory for what it may be worth, but it is not worth much, because according to the newspapers of the time "Perdita's" flight did not extend beyond the gay circles of Paris. The simple truth is that everything written about Mrs. Robinson between 1781 and 1783 is untrustworthy, and hence it is impossible to settle the question of her whereabouts at that time.

## CHAPTER VII.

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### DENNIS RYAN.

CHANGE IN THE MANAGEMENT AT BALTIMORE—A DISCOURAGING SITUATION—THE WORK OF THE CAMPAIGN—OLD PIECES FIRST PLAYED IN AMERICA—CASTS—A BRIGHT SEASON AT ANNAPOLIS.

LINDSAY and Wall's management of the Baltimore Theatre came to a close abruptly in mid-winter, but Dennis Ryan at once assumed the control, and only four days elapsed before the house was re-opened under his auspices. No announcement of the change was made in the *Maryland Journal* until the 11th of February, the date of the re-opening. Then, however, the public was informed that Mr. Ryan had undertaken the sole management of the theatre, and the further information was vouchsafed that old tickets would not be received for the new series of performances. This indicates that the previous season had not been a prosperous one, the new manager being unwilling to assume any of the obligations of his predecessors. Mr. Ryan was ill-prepared for a venture begun in an emergency and without due preparation. At the very outset some of the Baltimore amateurs came to his rescue, the parts of *Major O'Flaherty*, *Captain Dudley*, *Charles Dudley* and *Stukely* in the "West Indian" being announced to be performed by gentlemen "to enable Mr. Ryan to accomplish the purposes of his undertaking." The design must have been to attract a paying house and so set the enterprise fairly on its legs.

The season which was thus inaugurated on the 11th of February, 1783, lasted nearly four months, closing on the 9th of June. The list

LIST OF PERFORMANCES.

1783.  
 Feb. 11—A Bold Stroke for a Wife. Centlivre  
       Catharine and Petruchio. Shakspeare  
   14—West Indian . . . . Cumberland  
       Witches.  
   18—West Indian.  
       Catharine and Petruchio.  
   21—Fair Penitent . . . . . Rowe  
       Trick upon Trick . . . . Yarrow  
   25—West Indian.  
       Trick upon Trick.  
   28—Fatal Discovery . . . . . Home  
       Lying Valet . . . . . Garrick  
 Mch. 4—Romeo and Juliet . . Shakspeare  
       Witches.  
       7—Theodosius . . . . . Lee  
       Wrangling Lovers . . . . Lyon  
   11—Provoked Husband . . Vanbrugh  
       Devil in the Wine Cellar . . Hill  
       (Mr. Heard's Benefit.)  
   14—Fatal Discovery.  
       Two Misers . . . . . O'Hara  
   18—Grecian Daughter . . . Murphy  
       Columbus.  
       Harlequin Revels.  
       (Mr. Ryan's Benefit.)  
   21—Revenge . . . . . Young  
       Columbus.  
   25—Recruiting Officer . . . Farquhar  
       Columbus.  
       (Mr. Lewis' Benefit.)  
   28—Roman Father . . . . Whitehead  
       Two Misers.  
   31—Siege of Damascus . . . Hughes  
       Mayor of Garratt . . . . Foote  
 April 4—Theodosius.  
       Cheats of Scapin . . . . Otway  
       8—Inconstant . . . . . Farquhar  
       Mock Doctor . . . . . Fielding

of performances was remarkable only for pieces that had already become old-fashioned, the only one among them during the first half of the season that was really new being Kane O'Hara's "Two Misers." The hiatus between the 15th of April and the 13th of May was occasioned by the absence of the company. Upon their return Isaac Jackman's "All the World's a Stage" had its first production in America. Both of these were presented as afterpieces. Garrick's "Isabella" was only an expurgated version of Southerne's "Fatal Marriage." There were other pieces that had long held the English stage, but had never been produced in this country, or if produced had been long laid aside, as Farquhar's "Love and a Bottle," Home's "Fatal Discovery" and Hughes' "Siege of Damascus." It must be said, however, that the production of the

"Siege of Damascus," which was played but once by the old American Company, is scarcely to be credited to Mr. Ryan, as the characters on this occasion were taken by young gentlemen of the town for the purpose of raising a fund to erect a bridge over Jones' Falls at the lower end of Baltimore Street. It is impossible, however, to separate it from the list, as the company contributed to the entertainment by playing the "Mayor of Garratt"

the same evening. It is not likely that the young gentlemen of the town allowed their names to be printed in the bills, as there is no copy

## SIEGE OF DAMASCUS.

Eumenes . . . . .	Dr. Andrew Weisenthall
Phocyas . . . . .	Mr. Gittings
Caled . . . . .	Mr. Ridgley
Abudah . . . . .	Mr. Graham
Herbis . . . . .	Mr. Nelson
Artamon . . . . .	Mr. Buckhannan
Sergius . . . . .	Mr. Craig
Daran . . . . .	Mr. Round
Serjabil . . . . .	Mr. Johnson
Raphan . . . . .	Mr. Allen

were some changes in the casts of the pieces played during the previous season. Mrs. Bradshaw made her *debut* as *Betty* in "A Bold Stroke for a Wife." Mrs. Ryan now played *Juliet*. Mrs. Elm was seen upon one occasion as *Pulcheria* in "Theodosius" and Wall succeeded Ryan in the title-role of *George Barnwell*.

April 11—	Roman Father. Witches.
15—	Love and a Bottle . . . Farquhar Cheats of Scapin.
May 13 —	Roman Father. Mock Doctor.
16—	Douglas . . . . . Home All the World's a Stage . Jackman
23—	Fair Penitent. Stage Coach . . . . . Farquhar
27—	Isabella . . . . . Garrick Lethe . . . . . Garrick
30—	George Barnwell . . . . . Lillo Wapping Landlady. Upholsterer . . . . . Murphy
June 3—	Fatal Discovery. Upholsterer.
6—	Orphan . . . . . Otway Irish Widow . . . . . Garrick
9—	Isabella. Wrangling Lovers.

in the file of the New York Historical Society. Instead there is a manuscript cast, which is here given with the spelling of its preserver. As the female part of *Eudocia* is omitted, it may be assumed it was played by one of the ladies of the company. There

Among the pieces frequently played by the old American Company, of which we now have the Baltimore casts, were the "Fair

FAIR PENITENT.	Penitent," "Theodosius,"	THEODOSIUS.
	the "Provoked Husband"	
Sciolto . . . Mr. Heard	and the "Roman Father."	Theodosius . Mr. Heard
Horatio . . Mr. Church	In the "Fair Penitent" Mrs.	Marcian . . Mr. Lewis
Altamont . . Mr. Smith	Hallam, afterward Mrs.	Leontine . . Mr. Davids
Rossano . . Mr. Davids	Douglass, was the original	Atticus . . Mr. Church
Lothario . . Mr. Ryan	<i>Calista</i> in America, as well	Lucius . . . Mr. Smith
Lavinia . . Mrs. Foster		Aranthes . . Mr. Tilyard
Lucilla . . Mrs. Potter		Varanes . . Mr. Wall
Calista . . Mrs. Ryan		Pulcheria . Mrs. Foster
		Athenais . . Mrs. Ryan

as the first American *Athenais* in "Theodosius," *Lady Townly* in the

PROVOKED HUSBAND.	"Provoked Husband" and <i>Vale-</i>	ROMAN FATHER.
	<i>ria</i> in the "Roman Father."	
Lord Townly . . . . Mr. Heard	Miss Cheer was	Publius Horatius . Mr. Ryan
Count Basset . . . . Mr. Wall	the original <i>Horatia</i> .	Tullus Hostilius . Mr. Lewis
Sir Francis Wronghead . Mr. Lewis	Besides these, casts were printed	Valerius . . . . Mr. Smith
Manly . . . . . Mr. Smith	of the "Inconstant" and the "Mock	Horatius . . . . Mr. Heard
John Moody . . . . Mr. Davids	Doctor." In the former Mr. Wall now	Horatia . . . . Mrs. Ryan
Poundage . . . . . Mr. Tilyard	succeeded Mr.	Valeria . . . . Mrs. Elm
Constable . . . . . Mr. Church	Hallam as <i>Mira-</i>	
James . . . . . Mr. Atherton	<i>bel</i> and Mr. Ryan had Mr. Douglass' part of	
Servant . . . . . Mr. Patterson	<i>Gregory</i> in the latter. In the "Revenge" Ryan	
Squire Richard . . . . Mr. Ryan	now played <i>Zanga</i> instead of Wall and Mrs.	
Miss Jenny . . . . . Miss Wall	Ryan <i>Leonora</i> instead of Mrs. Bartholomew.	
Lady Wronghead . . Mrs. Parsons	The changes in the "Recruiting Officer" were	
Lady Grace . . . . . Mrs. Foster	Ryan instead of Street as <i>Plume</i> , Smith instead	
Myrtilia . . . . . Mrs. Potter	of Ryan as <i>Worthy</i> , Shakespeare instead of	
Lady Townly . . . . Mrs. Ryan		

*bel* and Mr. Ryan had Mr. Douglass' part of *Gregory* in the latter. In the "Revenge" Ryan now played *Zanga* instead of Wall and Mrs. Ryan *Leonora* instead of Mrs. Bartholomew. The changes in the "Recruiting Officer" were Ryan instead of Street as *Plume*, Smith instead of Ryan as *Worthy*, Shakespeare instead of

INCONSTANT.
Young Mirabel . . Mr. Wall
Duretete . . . . Mr. Ryan
Old Mirabel . . Mr. Heard
Dugard . . . . Mr. Tilyard
Petit . . . . . Mr. Lewis
First Bravo . . Mr. Davids
Second Bravo . Mr. Atherton
Third Bravo . Mr. Patterson
Constable . . . Mr. Church
Oriana . . . . . Mrs. Elm
Lamorce . . . Mrs. Potter
Bizarre . . . . Mrs. Ryan

Willis as *Bullock*, Church instead of Tilyard as *Scruple*, Tilyard instead of Davids as *Scale*, Atherton instead of Lindsay as *Appletree*, Mrs.

MOCK DOCTOR.

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Sir Jasper . . . . .	Mr. Lewis
Dr. Hellebore . . . . .	Mr. Heard
Leander . . . . .	Mr. Wall
Robert . . . . .	Mr. Church
James . . . . .	Mr. Patterson
Harry . . . . .	Mr. Tilyard
Davy . . . . .	Mr. Davids
Gregory . . . . .	Mr. Ryan
Charlotte . . . . .	Mrs. Elm
Maid . . . . .	Mrs. Potter
Dorcas . . . . .	Mrs. Ryan

Bradshaw instead of Mrs. Robinson as *Melinda*, Mrs. Elm instead of Miss Wall as *Rose* and Mrs. Ryan instead of Mrs. Elm as *Sylvia*. This was the second part of Mrs. Bradshaw, who continued on the American stage for a number of years, but failed to attain distinction. Mr. Ryan's taste and

judgment in the selection of his repertoire were odd, to say the least. He did not present, during his season of two months, a single piece of Shakspeare's except the Garrick version of "Catharine and Petruccio," but instead gave as afterpieces such farces as "Trick upon Trick" and the "Devil in the Wine Cellar," and such tragedies as Home's "Fatal Discovery." The latter of the two farces may, however, have owed its selection to Mr.

DEVIL IN THE WINE CELLAR.

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Sir Timothy Tough . . . . .	Mr. Heard
Toby . . . . .	Mr. Wall
Sprightly . . . . .	Mr. Tilyard
Corporal Cuttum . . . . .	Mr. Lewis
Robin . . . . .	Mr. Atherton
Harry . . . . .	Mr. Patterson
Jonathan . . . . .	Mr. Davids
Leonora . . . . .	Mrs. Elm

FATAL DISCOVERY.

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Ronan . . . . .	Mr. Ryan
Kathul . . . . .	Mr. Lewis
Connan . . . . .	Mr. Wall
Durstan . . . . .	Mr. Smith
Euran . . . . .	Mr. Tilyard
Calmer . . . . .	Mr. Davids
Orellan . . . . .	Mr. Heard
Rivine . . . . .	Mrs. Ryan

Heard, for whose benefit it was given. It had not been played in this country since it was given for Mrs. Davis' benefit in New York in 1751. This farce was the "Walking Statue" of Aaron Hill. There may have been a reason for the

production of the farces, but there certainly was none for the presentation of the tragedy, which was in every way unworthy of the author of "Douglas." Garrick had declined Mr. Home's successful tragedy before it was offered to Covent Garden, and it was pique that led him to accept the "Fatal Discovery" for Drury Lane. Apart from its want of merit, it met with partisan opposition because of the unpopularity of its author. Mr. Home at that time enjoyed the patronage of Lord Bute. So violent was the feeling against him on that account that Garrick was threatened with the destruction of his theatre unless he withdrew the play—an unreasonable demand with which he complied.

Kane O'Hara's musical farce, the "Two Misers," was new, having been originally produced at Covent Garden in 1775. It was based upon *Les deux Avares* of

Falbaire, the French comedy being turned into an English farce. Although it had been received with applause upon its first production in London, it failed to become a popular afterpiece in the United States.

TWO MISERS.

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Gripe . . . . .	Mr. Ryan
Hunks . . . . .	Mr. Heard
Lively . . . . .	Mr. Wall
Osman . . . . .	Mr. Lewis
Hali . . . . .	Mr. Smith
Mustapha . . . . .	Mr. Davids
Harriet . . . . .	Mrs. Elm
Jenny . . . . .	Mrs. Ryan

The only remaining pieces of which the casts were printed in the advertisements this season were Otway's old farce, the "Cheats of

CHEATS OF SCAPIN.

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Gripe . . . . .	Mr. Heard
Thrifty . . . . .	Mr. Davids
Octavian . . . . .	Mr. Church
Leander . . . . .	Mr. Tilyard
Shift . . . . .	Mr. Lewis
Sly . . . . .	Mr. Atherton
Scapin . . . . .	Mr. Wall
Lucia . . . . .	Mrs. Elm
Clara . . . . .	Mrs. Potter

Scapin" and Farquhar's comedy, never before played in America, "Love and a Bottle." The farce had been introduced to the American stage by the military Thespians in New York. The scene was laid at Dover, but it was little

more than a translation of Molière's *Fourberies de Scapin*. In the comedy the character of *Roebuck* was long considered the best drawn

LOVE AND A BOTTLE.

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Roebuck . . . . .	Mr. Ryan
Lovewell . . . . .	Mr. Davids
Pamphlet . . . . .	Mr. Heard
Lyric . . . . .	Mr. Tilyard
Rigadoon . . . . .	Mr. Roussell
Nimblewrist . . . . .	Mr. Lewis
Club . . . . .	Mr. Shakespeare
Brisk . . . . .	Mr. Atherton
Mockmode . . . . .	Mr. Wall
Leante . . . . .	Mrs. Elm
Trudge . . . . .	Mrs. Parsons
Bulfinch . . . . .	Mrs. Bradshaw
Pindress . . . . .	Mrs. Potter
Lucinda . . . . .	Mrs. Ryan

rake on the English stage. The part of *Mockmode* was borrowed from the *Bourgeois Gentilhomme* of Molière. This was apparently the only time that "Love and a Bottle," which dates back to 1699, was played by the Baltimore Company, and it does not seem to have been subsequently produced in this country. Its licentiousness prevented the piece from being

acceptable in America, notwithstanding Farquhar was a favorite.

Near the middle of the Baltimore season Mr. Ryan announced in the *Maryland Journal* the opening of the Annapolis Theatre on the 19th of April, with the "Grecian Daughter" and the "Lying Valet." This announcement was also made in the *Maryland Gazette* for four consecutive weeks previous to the opening. A week later, on the 24th, the "Roman Father" was given, when an original prologue, written by Mr.

HEARD'S ANNAPOLIS PROLOGUE.

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Ye brave assertors of your country's cause,  
 Ye gallant champions to protect her laws,  
 Children of Freedom, from oppression raised,  
 Beloved by nations, by your foes e'en praised,  
 Whose warlike deeds have raised your country's name,  
 Equal at least to Greek or Roman fame,  
 And prov'd as wonders in the distant climes,  
 You dar'd be virtuous in the worst of times;  
 Attend this night our author's tragic tale,  
 And let the maxim in your hearts prevail:  
 "He who can melt at sight of human woes  
 Will fight the better 'gainst his country's foes."

By you encourag'd we attempt to prove  
 Those varied passions, Honor, Duty, Love—  
 A Roman maid demands the pitying sigh.  
 What tender hearts can such a boon deny?  
 A father to preserve the State from shame,

Gives his own children to the public claim,  
The humble passions nobly he withstood,  
And conquered nature for his country's good.

O, could my poor, imperfect powers impart  
The poet's language to the feeling heart,  
Could I such well-wrote sentiments express,  
And paint the Roman patriot's distress,  
Then might your fancy judge the author drew  
A portrait of Columbia's father too.

When war surrounded us with dreadful rage,  
The State alone indulged our infant stage,  
Grateful to you our ardor will increase  
With glorious independency and peace.

Heard, was recited by the author. The latter performance was not advertised in the *Gazette*, nor did that journal condescend to take any notice of the company. According to the file of bills in the New York

Historical Society, the season closed on the 26th of April. It comprised only six performances so far as the bills show. It is to be remarked, however, that there was

a change of performance every night, the full pieces, with the exception of the "Fatal Discovery," embracing the best plays in the repertoire of the company. All of these productions, including the farces, except "Isabella," and the "Stage Coach," had been previ-

ously played in Baltimore, the casts in the two cities being substantially the same. The only changes to be noted are Mrs. Elm instead of Mrs. Bradshaw as *Betty* in "A Bold Stroke for a Wife," and the appearance of a gentleman, Major Price, as *O'Flaherty* in the "West Indian." Price evidently played only for his own amusement, as he was never heard of afterwards.

The casts previously given of pieces played in the two cities were those printed in the *Maryland Journal*. In addition the New

#### LIST OF PERFORMANCES.

1783.

- April 19—Grecian Daughter . . . Murphy  
Lying Valet . . . . . Garrick  
22—Bold Stroke for a Wife . Centlivre  
Mock Doctor . . . . . Fielding  
23—Fatal Discovery . . . . . Home  
Cheats of Scapin . . . . . Otway  
24—Roman Father . . . . . Whitehead  
25—Douglas . . . . . Home  
Witches.  
26—West Indian . . . . . Cumberland  
Catharine and Petruchio . Shakspeare

York Historical Society's file gives those of "Catharine and Petru-  
chio" and "Isabella," and the farces of the "Stage Coach" and the

CATHARINE AND PETRUCHIO. "Upholsterer." The

Petruchio . . . . Mr. Ryan  
Baptista . . . . Mr. Tilyard  
Hortensio . . . . Mr. Smith  
Biondello . . . . Mr. Willis  
Music Master . . Mr. Davids  
Grumio . . . . . Mr. Wall  
Bianca . . . . . Mrs. Foster  
Curtis . . . . . Mrs. Parsons  
Catharine . . . . Mrs. Ryan

cast of Garrick's ver-  
sion of the "Taming  
of the Shrew," which  
was presented as the  
afterpiece on the night  
Mr. Ryan undertook

ISABELLA.

Biron . . . . . Mr. Heard  
Villeroy . . . . . Mr. Wall  
Carlos . . . . . Mr. Smith  
Count Baldwin . Mr. Davids  
Pedro . . . . . Mr. Church  
Young Biron . . Master Ryan  
Nurse . . . . . Mrs. Parsons  
Isabella . . . . . Mrs. Ryan

the management of the company at Baltimore, was only noteworthy  
for the appearance of the manager and his wife in the title-roles. The

STAGE COACH.

Fetch . . . . . Mr. Willis  
Capt. Basil . . . . Mr. Smith  
Nicodemus Somebody . Mr. Davids  
Macahone . . . . . Mr. Wall  
Tom Jolt . . . . . Mr. Heard  
Isabella . . . . . Mrs. Potter  
Dolly . . . . . Mrs. Parsons

production of "Isa-  
bella" at Annapolis  
and afterwards at  
Baltimore was, as  
before remarked,  
the introduction to

UPHOLSTERER.

Quidnunc . . Mr. Davids  
Razor . . . . Mr. Wall  
Pamphlet . . Mr. Brown  
Belmour . . Mr. Church  
Rovewell . . Mr. Smith  
Harriet . . Mrs. Potter  
Termagant . Mrs. Ryan

American playgoers of Garrick's version of Southerne's tragedy, the  
"Fatal Marriage." The casts of Farquhar's "Stage Coach" and  
Murphy's "Upholsterer" are only given as part of the record.

After the return of the company to Baltimore Jackman's "All  
the World's a Stage" was given as the afterpiece to "Douglas" on the  
16th of May. This farce was pro-  
duced at Drury Lane during the  
American Revolution. It had  
some humor and long continued  
to hold the stage. It was after-  
ward played by the Old American

ALL THE WORLD'S A STAGE.

Sir Gilbert Pumpkin . . . . Mr. Davids  
Charles Stanley . . . . . Mr. Smith  
Harry Stukely . . . . . Mr. Church  
Wat . . . . . Mr. Heard  
Simon . . . . . Mr. Wall  
Diggory . . . . . Mr. Ryan  
Miss Bridget Pumpkin . . . . Mrs. Ryan  
Miss Kitty Sprightly . . . . Mrs. Elm

Company, and it was in vogue as an afterpiece in this country for many years. It does not appear, however, to have been repeated by the Baltimore company.

An afterpiece of which there was frequent mention in the performances of the Baltimore company was Garrick's farce, the "Lying

LYING VALET.

Sharp . . . . .	Mr. Ryan
Justice Guttle . . . . .	Mr. Lewis
Beau Trippet . . . . .	Mr. Davids
Drunken Cook . . . . .	Mr. Atherton
Gayless . . . . .	Mr. Wall
Melissa . . . . .	Mrs. Elm
Mrs. Gadabout . . . . .	Mrs. Parsons
Mrs. Trippet . . . . .	Mrs. Potter
Kitty Pry . . . . .	Mrs. Ryan

Valet." This farce had long been a favorite one with American audiences. It had been played at Annapolis as early as 1752, before the arrival of the original Hallam Company at Williamsburg, Va. Of the Hallam cast Singleton was the

*Sharp*, and *Kitty Pry* was played by Miss Hallam. Hallam the second, Morris and Verling all played *Sharp*.

The principal members of the company who withdrew at the close of the season were Mr. Shakespeare and Mrs. Elm. It would be interesting to know something more of this actor because of his name, although the name itself is not an uncommon one in America even now. After Mr. Ryan assumed the management he seldom appeared, but under Lindsay and Wall Mr. Shakespeare was generally accorded good parts. It is not likely that he was a professional player, but he was willing to become one, for he again ap-

MRS. ELM'S PARTS.

Plays.

A Bold Stroke for a Wife . . . . .	Betty
All in the Wrong . . . . .	Tattle
Beaux' Stratagem . . . . .	Dorinda
Busybody . . . . .	Patch
Constant Couple . . . . .	Parly
Gamester . . . . .	Lucy
George Barnwell . . . . .	Maria
Gustavus Vasa . . . . .	Mariana
Inconstant . . . . .	Oriana
Lear . . . . .	Goneril
Love in a Bottle . . . . .	Leante
Merchant of Venice . . . . .	Nerissa
Orphan . . . . .	Florella
Recruiting Officer . . . . .	{ Lucy Rose Sylvia

peared with Godwin's Company at Charleston in 1786. Indeed it seems probable that most of the members of the company were at first amateurs, but those of them that continued on the stage are entitled to be classed as professional actors and actresses. Mrs. Elm may belong to either category, but she was a useful member of the Baltimore Company, and as such is entitled to a parting word. Mrs. Elm accompanied the company to Annapolis, where she played *Melissa* in the "Lying Valet" and assisted in the comic dance between the play and the farce on

the opening night. Her best roles were *Goneril* in "Lear" and *Valeria* in the "Roman Father." The Rev. Mr. Twyford also seems to have retired from the stage about this time. His parts were unimportant, and his brief career is only interesting from the fact that he was a clergyman.

Richard III . . . . . Duchess of York  
 Roman Father . . . . . Valeria  
 She Stoops to Conquer . . . . . Maid  
 Theodosius . . . . . Pulcheria  
 West Indian . . . . . Louisa Dudley  
 Wonder . . . . . Iris  
 Zara . . . . . Selima

*Farces.*

All the World's a Stage . . . . . Kitty Sprightly  
 Apprentice . . . . . Charlotte  
 Cheats of Scapin . . . . . Lucia  
 Chrononhotonthologos . . . . . Signora Siccarin  
 Citizen . . . . . Corunna  
 Columbus . . . . . Columbine  
 Contract . . . . . Betty  
 Contrivances . . . . . Betty  
 Devil in the Wine Cellar . . . . . Leonora  
 Devil Upon Two Sticks . . . . . Harriet  
 Ghost . . . . . Belinda  
 Harlequin in Hell . . . . . Columbine  
 High Life Below Stairs . . . . . Lady Charlotte  
 Hob in the Well . . . . . Flora  
 Lying Valet . . . . . Melissa  
 Miller of Mansfield . . . . . Kate  
 Mock Doctor . . . . . Charlotte  
 Two Misers . . . . . Harriet

## CHAPTER VIII.

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### RYAN IN NEW YORK.

A LOST CHAPTER IN DRAMATIC HISTORY—OPENING OF THE JOHN STREET THEATRE AFTER THE TREATY OF PEACE—LIST OF THE PERFORMANCES—NEW PLAYS AND NEW CASTS—LAST EFFORTS OF THE MILITARY THESPIANS.

DUNLAP mentions Dennis Ryan only once, and then only as a person who played in New York during the Revolution, with whom Mr. Ryan, afterward the prompter at the John Street Theatre, was not to be confounded. This rather contemptuous reference is misleading, as it creates the impression that Ryan played with the military Thespians. Dunlap must have known better. With characteristic narrowness he once more ignored what did not please him. The effect was to cause Ryan's season in New York, in 1783, to be overlooked ever afterward. Even Mr. Ireland's excellent "Records of the New York Stage" has no mention of it. As a consequence, this chapter is the history of a forgotten episode in the annals of the American drama. It is especially important, as it proves that the stage in New York did not wait for the return of Mr. Hallam after the Revolution before a revival of the drama could be effected, as has always been asserted. This season thus becomes not only a part of the history of the Baltimore Company, but it shows that the American

theatre would not have been without actors even if the old American Company had never returned.

Mr. Ryan's New York season began on the 19th of June, 1783, and lasted until the 16th of August. Although the War for Independence was over, the British troops still occupied New York, and it was probably the presence of so many idle officers in the city at that time that made a summer season possible. The productions, as the list of performances shows, were mostly the pieces previously played by the company at Baltimore. The "Recruiting Officer" and Carey's "Chrononhotonthologos," with which the season closed, were probably played at the request of the military. The farce was a favorite one with Clinton's Thespians. The pieces that were new to New York were Home's "Fatal Discovery," Southerne's "Fatal Marriage," Murphy's "Grecian Daughter" and Foote's "Devil Upon Two Sticks."

The only additions to the company were Mrs. Smith, Mrs. Garrison and Mrs. Fitzgerald. Mr. Coffy played a few parts.

The changes in the pieces, of which casts were printed at Balti-

LIST OF PERFORMANCES.

1783.	—
June 19—	Douglas . . . . . Home
	Wrangling Lovers . . . . . Lyon
24—	Grecian Daughter . . . . . Murphy
	Lying Valet . . . . . Garrick
25—	Grecian Daughter.
	Lying Valet.
28—	Fatal Discovery . . . . . Home
	Cheats of Scapin . . . . . Otway
July 2—	West Indian . . . . . Cumberland
	Cheats of Scapin.
5—	Fair Penitent . . . . . Rowe
	Devil Upon Two Sticks . . . Foote
9—	She Stoops to Conquer . Goldsmith
	Mock Doctor . . . . . Fielding
16—	Fatal Discovery.
	Witches.
19—	George Barnwell . . . . . Lillo
	Mayor of Garratt . . . . . Foote
23—	Fatal Marriage . . . . . Southerne
	Old Maid . . . . . Murphy
26—	Spanish Fryar . . . . . Dryden
Aug. 2—	Cheats of Scapin.
	Douglas.
6—	Revenge . . . . . Young
	Wapping Landlady.
	Lethe . . . . . Garrick
13—	Richard III. . . . . Shakspeare
	Citizen . . . . . Murphy
16—	Recruiting Officer . . . Farquhar
	Chrononhotonthologos . . . Carey

more, were not important. As a rule, they were confined to the smaller roles and to substitutes for Mrs. Robinson and Mrs. Elm.

## PARTIAL CASTS—CHANGES.

PLAYS.	NEW YORK.	BALTIMORE.
<i>Douglas.</i>		
Lord Randolph . . . .	Mr. Lewis . . . .	Mr. Smith . . . .
Officer . . . . .	Mr. Davids . . . .	Mr. Atherton . . . .
Anna . . . . .	Mrs. Garrison . . . .	Mrs. Robinson . . . .
<i>Fair Penitent.</i>		
Horatio . . . . .	Mr. Lewis . . . .	Mr. Church . . . .
Lothario . . . . .	Mr. Wall . . . .	Mr. Ryan . . . .
Altamont . . . . .	Mr. Ryan . . . .	Mr. Smith . . . .
Lucilla . . . . .	Mrs. Garrison . . . .	Mrs. Potter . . . .
Lavinia . . . . .	Mrs. Smith . . . .	Mrs. Foster . . . .
<i>Fatal Discovery.</i>		
Durstan . . . . .	Mr. Davids . . . .	Mr. Smith . . . .
Euran . . . . .	Mr. Atherton . . . .	Mr. Tilyard . . . .
Calmer . . . . .	Mr. Brown . . . .	Mr. Davids . . . .
<i>George Barnwell.</i>		
Trueman . . . . .	Mr. Davids . . . .	Mr. Shakespeare . . . .
Maria . . . . .	Mrs. Fitzgerald . . . .	Mrs. Elm . . . .
Lucy . . . . .	Mrs. Garrison . . . .	Mrs. Lyne . . . .
<i>Grecian Daughter.</i>		
Phocion . . . . .	Mr. Davids . . . .	Mr. Smith . . . .
Calippus . . . . .	Mr. Brown . . . .	Mr. Davids . . . .
Erixene . . . . .	Mrs. Garrison . . . .	Mrs. Robinson . . . .
<i>Isabella.</i>		
Carlos . . . . .	Mr. Lewis . . . .	Mr. Smith . . . .
Pedro . . . . .	Mr. Atherton . . . .	Mr. Church . . . .
<i>Recruiting Officer.</i>		
Captain Plume . . . . .	Mr. Ryan . . . .	Mr. Street . . . .
Justice Balance . . . . .	Mr. Coffy . . . .	Mr. Heard . . . .
Thomas Appletree . . . . .	Mr. Davids . . . .	Mr. Lindsay . . . .
Melinda . . . . .	Mrs. Smith . . . .	Mrs. Robinson . . . .
Rose . . . . .	Mrs. Fitzgerald . . . .	Mrs. Wall . . . .
Lucy . . . . .	Mrs. Garrison . . . .	Mrs. Parsons . . . .
<i>Revenge.</i>		
Carlos . . . . .	Mr. Lewis . . . .	Mr. Smith . . . .
Alvarez . . . . .	Mr. Davids . . . .	Mr. Tilyard . . . .
Manuel . . . . .	Mr. Atherton . . . .	Mr. Shakespeare . . . .
Isabella . . . . .	Mrs. Parsons . . . .	Mrs. Wall . . . .
Leonora . . . . .	Mrs. Ryan . . . .	Mrs. Bartholomew . . . .

With the New York audiences, so familiar with the casts of the old American Company, the feature of the performances must have been the prominence of Mr. Wall. In "Douglas" he was now *Glenalvon*, in the "Recruiting Officer" *Captain Brazen*, in the "Revenge" *Zanga*, and in "She Stoops to Conquer" *Tony Lumpkin*. As the season progressed Mr. Heard seems to have withdrawn, his parts being taken by Mr. Coffy, whose name is new. Master Snyder, who played the *Prince of Wales* in "Richard III," was probably the son of

the scene painter, Snyder. Although the company was a full one, it was usual this season to introduce amateurs into leading parts. In "Recruiting Officer" *Scale*, *Worthy* and *Kite* were played by gentlemen, and in "Richard III" *Queen Elizabeth* by a lady, and *Richard*, *Richmond*, *Tressel* and the *Lieutenant of the Tower* by gentlemen. Other examples will be found in the casts that were now printed for the first time. When Mr. Cumberland's popular comedy, the "West Indian," was played in New York under Mr. Ryan's direction the only new name was that of Mr. Benny

*Richard III.*

Buckingham . . .	Mr. Ryan . . .	Mr. Shakespeare.
Henry VI. . . .	Mr. Coffy . . .	Mr. Heard . . .
Catesby . . . .	Mr. Wall . . .	Mr. Twyford . .
Ratcliff . . . .	Mr. Lewis . . .	Mr. Atherton . .
Norfolk . . . .	Mr. Walker . .	
Prince of Wales .	Master Snyder .	
Tyrrel . . . . .	Mr. Atherton . .	
Dighton . . . .	Mr. Brown . . .	
Duchess of York .	Mrs. Smith . . .	Mrs. Elm . . . .
Lady Anne . . .	Mrs. Ryan . . .	Mrs. Robinson . .

*She Swoops to Conquer.*

Sir Charles Marlow	Mr. Brown . . .	Mr. Tilyard . . .
Young Marlow . .	Mr. Ryan . . .	Mr. Heard . . .
Hastings . . . .	Mr. Davids . . .	Mr. Smith . . .
Mrs. Hardcastle .	Mrs. Ryan . . .	Mrs. Wall . . . .
Miss Neville . . .	Mrs. Potter . . .	Mrs. Bartholomew
Maid . . . . .	Mrs. Parsons . .	Mrs. Elm . . . .
Miss Hardcastle .	Mrs. Fitzgerald .	Mrs. Robinson . .

*West Indian.*

Charles Dudley .	Mr. Wall . . . .	Mr. Street . . . .
Fulmer . . . . .	Mr. Davids . . .	Mr. Shakespeare
Stukely . . . . .	Mr. Atherton . .	Mr. Davids . . .
Mayor O'Flaherty	Mr. Benny . . .	Mr. Wall . . . .
Lucy . . . . .	Mrs. Davids . . .	Mrs. Lyne . . . .
Louisa Dudley . .	Mrs. Potter . . .	Mrs. Elm . . . .
Charlotte Rusport	Mrs. Garrison . .	

FARCES.

*Cheats of Scapin.*

Octavian . . . .	Mr. Atherton . .	Mr. Church . . .
Leander . . . . .	Mr. Brown . . .	Mr. Tilyard . . .
Lucia . . . . .	Mrs. Garrison . .	Mrs. Elm . . . .

*Devil Upon Two Sticks.*

Julep . . . . .	Mr. Wall . . . .	
Invoice . . . . .	Mr. Davids . . .	Mr. Street . . . .
Forceps . . . . .	Mr. Brown . . .	Mr. Patterson . .
Harriet . . . . .	Mrs. Garrison . .	Mrs. Elm . . . .

*Lying Valet.*

Cook . . . . .	Mr. Brown . . .	Mr. Atherton . .
Melissa . . . . .	Mrs. Potter . . .	Mrs. Elm . . . .

*Mayor of Garratt.*

Sir Jacob Jollup .	Mr. Lewis . . .	Mr. Tilyard . . .
Bruin . . . . .	Mr. Davids . . .	Mr. Smith . . . .
Roger . . . . .	Mr. Atherton . .	
Mrs. Bruin . . .	Mrs. Potter . . .	Mrs. Robinson . .

as <i>Major O'Flaherty</i> .	<i>Mock Doctor.</i>		
It is probable he was	Maid . . . . .	Mrs. Parsons . .	Mrs. Potter . . .
an amateur, perhaps a	Charlotte . . . . .	Mrs. Potter . . .	Mrs. Elm . . . .
British officer, as this	<i>Witches.</i>		
was his only part. Mr.	Clown . . . . .	Mr. Lewis . . . .	Mr. Willis . . . .
Wall, it may be re-	Columbine . . . . .	Mrs. Potter . . .	Mrs. Parsons . .
marked, had his	<i>Wrangling Lovers.</i>		
	Carlos . . . . .	Mr. Wall . . . .	Mr. Smith . . . .
	Lopez . . . . .	Mr. Lewis . . . .	Mr. Brown . . . .
	Leonora . . . . .	Mrs. Garrison . .	Mrs. Robinson . .

original role when the comedy was first produced by the old American Company at the Southwark Theatre in the season of 1772-3.

If the cast of "George Barnwell" was noteworthy at all, it was because the part of *Maria*, which had been played among others by the first Mrs. Morris, was now taken by Mrs. Fitzgerald, who had acted with the military Thespians, and who ran away from Ryan before the close of the New York season.

An event of the season was the first production in New York of a tragedy by Thomas Southerne. This was the "Fatal Marriage," originally acted at the Theatre Royal in 1694, and reproduced as revised by Mr. Garrick at Drury Lane in 1758, with the title of "Isabella." The tragedy had been played at Baltimore as "Isabella," and it was probably the Garrick version that was now presented in New York. Southerne took his plot from a novel by Mrs. Behn called "The Nun; or, The Fair Vow Breaker." As Southerne wrote it the tragedy was extremely fine, but interwoven with it were comic scenes singularly inferior and infelicitous. These Mr. Garrick swept away almost entirely, leaving only those that were inseparable from the affairs of *Isabella*. The afterpiece to the tragedy was Murphy's familiar "Old Maid," of which the cast has also been preserved. The fact that Mrs. Ryan played *Isabella* and the *Old Maid* the same night may be a

sign of great versatility; but it is more probably an indication of a theatrical ambition, not unlike that of *Bottom*, the weaver. It was

OLD MAID.

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Clerimont . . . . .	Mr. Wall
Captain Cape . . . . .	Mr. Lewis
Harlow . . . . .	Mr. Davids
Heartwell . . . . .	Mr. Brown
Footman . . . . .	Mr. Atherton
Trifle . . . . .	Mrs. Parsons
Mrs. Harlow . . . . .	Mrs. Fitzgerald
Miss Harlow . . . . .	Mrs. Ryan

certainly no slight undertaking to represent a role in which Mrs. Siddons shone resplendent, and then to contrast it with a character to which the uncomely figure of Mrs. Harman had given a personality that was its charm to a New York

audience. Under the circumstances it is not unfair to conclude that Mrs. Ryan, being the manager's wife, presumed to play everything.

Dryden's tragi-comedy, the "Spanish Fryar," had been played in New York many years before—the first time by Murray and Kean's company in 1750, and afterward

SPANISH FRYAR.

by Douglass' first company in 1759. On the latter occasion, it seems, oddly enough, that it was only the comic scenes that were presented, whereas now the whole play was given. This is the first

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Lorenzo . . . . .	Mr. Wall
Dominick . . . . .	Mr. Lewis
Alphonso . . . . .	Mr. Davids
Bertram . . . . .	Mr. Brown
Pedro . . . . .	Mr. Atherton
Gomez . . . . .	Mr. Heard
Duenna . . . . .	Mrs. Parsons
Elvira . . . . .	Mrs. Ryan

cast of the piece that has been preserved. The play, which had then held the stage for more than a century, could have little interest for American audiences, characters like *Father Dominick* being unknown in this country. At the time of its original production one of the objections urged against it by Dryden's enemies was that it was mostly stolen from other authors. "God's fish!" the volatile Charles II said in reply, "Steal such another play any of you and I'll frequent it as much as I do this one."

Among the afterpieces presented toward the close of the season were two familiar ones—Garrick's "Lethe" and Murphy's "Citizen."

LETHE.	In the latter the parts	CITIZEN.
<p>Æsop . . . . Mr. Lewis          Frenchman } . Mr. Wall          Drunken Man }          Fine Gentleman . Mr. Davids          Old Man } . . Mr. Heard          Tailor }          Charon . . . . Mr. Brown          Mercury . . . . Miss Wall          Fine Lady . . . Mrs. Ryan</p>	<p>of <i>Young Wilding</i>,  <i>Beaufort</i> and <i>Quill-</i>  <i>drive</i> were played by          "gentlemen" and  <i>Maria</i> was taken by "a lady." The former          was the afterpiece to the "Revenge" on the</p>	<p>Old Philpot . . Mr. Davids          Sir Jasper Wilding . Mr. Lewis          Dapper . . . Mr. Atherton          Young Philpot . . Mr. Wall          Corinna . . . Mrs. Garrison</p>

6th of August, and the latter to "Richard III" on the 13th. As the final afterpiece of the season, Carey's "Chrononhotonthologos," which had been previously played by the military Thespians, was given.

This burlesque tragedy was a fitting close to such a season, following, as it did, upon the inflated and bombastic tragedies that had preceded it. To audiences accustomed to such pieces as the "Fatal Discovery," the idea of a warrior piling himself up on dead bodies till he reached the gods, whose offer to remain with them he rejects because he is summoned back to earth by the eyes of his mistress, may have been very funny, but one is tempted to wonder whether they did not regard it as serious. The description of this exploit is exquisite—

#### CHRONONHOTONTHOLOGOS.

<p>Chrononhotonthologos . . . . Mr. Lewis          Aldiborontiphacophorino . . . . Mr. Wall          Captain of the Guards . . . . Mr. Coffy          Herald . . . . . Mr. Davids          Cook . . . . . Mr. Walker          Rigdum Funnidos . . . . . Mr. Ryan          Fadlidurnida . . . . . Mrs. Ryan          Tathanthe . . . . . Mrs. Parsons</p>
--

Oh! had you seen him, how he dealt out death,  
 And at one stroke robb'd thousands of their breath  
 While on the slaughter'd heaps himself did rise,  
 In pyramids of conquest to the skies.  
 The gods all hail'd, and fain would have him stay;  
 But your bright charms have call'd him thence away.

Although the season closed on the 16th of August, a performance of "Venice Preserved" and "Love a la Mode" took place on the 20th, of which we only know that it was for the benefit of an orphan family and that the characters were by gentlemen of the Army and Navy. New York was not finally evacuated until the 25th of November. In the meantime, on the 15th of October, there was another performance, also a benefit, by the military Thespians, the bill

FINAL PERFORMANCES.

1783.

- Oct. 11—Macbeth . . . . . Shakspeare  
           Cross Purposes . . . . . O'Brien  
   (Ryan's Company.)  
 15—Love in a Village . . . Bickerstaff  
           Lethe . . . . . Garrick  
   (Military Players.)  
 18—Oroonoko . . . . . Southerne  
           Catharine and Petruchio, Shakspeare  
   (Ryan's Company.)  
 23—Love in a Village.  
           Too Civil by Half . . . . . Dent  
   (Military Players for Mrs. Ryan's  
   benefit.)  
 25—Fatal Falsehood . . . . . More  
           Cross Purposes).  
   (Military Players.)

comprising "Love in a Village" and "Lethe." Mr. Ryan also took advantage of the delay in the departure of the troops to give a brief supplementary season of six nights. Of Ryan's closing performances we have the record of only two nights; but as the military Thespians appeared alternately with the regular company, and even played for Mrs. Ryan's benefit on the last night but one,

it has been thought best to make up the two classes of performances as a single list. The closing performance by the military, with which the theatre closed, occurred, it will be observed, exactly one month before the evacuation. Thus it will be seen that the soldiery retained their gaiety to the last, notwithstanding they had lost an empire. It is not improbable that the "gentlemen of the Army and Navy" were assisted in these final representations by the ladies of Mr. Ryan's company. Mrs. Hyde was probably the *Rosetta* in "Love in a Village." That Mrs. Ryan on her benefit night played the heroine in

Dent's farce, originally acted at Drury Lane only a few months before, is apparently a matter of course, as well as that she took the leading role in Hannah More's "Fatal Falsehood" on the last night of the season. Neither the farce nor Mrs. More's tragedy was ever acted before or afterward on the American stage.

Of the four pieces known to have been played by the professional comedians at this time we have the casts of three—"Macbeth" and "Cross Purposes," which comprised the bill on the 11th of October, and "Oroonoko," presented with "Catharine and Petruchio"

MACBETH.	on the 18th. This	CROSS PURPOSES.
Macbeth . . . . Mr. Heard	was the first perform-	Grub . . . . . Mr. Lewis
Malcolm . . . . Mr. Keating	ance of "Macbeth"	Consul . . . . . Mr. Heard
Macduff . . . . Mr. Ryan	by Ryan's company	George Bevil . Mr. Keating
Rosse . . . . . Mr. Davids	and Mr. Heard's first	Harry Bevil . . Mr. Coffy
Banquo . . . . . Mr. Lewis	performance of the	Frank Bevil . Mr. Atherton
Seyton . . . . Mr. Atherton	title-role, in which he	Robin . . . . . Mr. Davids
Duncan . . . . . Mr. Coffy		Chapeau . . . . . Mr. Ryan
Lady Macbeth . Mrs. Ryan		Mrs. Grub . . . . Mrs. Ryan
Hecate . . . . . Mrs. Hyde		Emily . . . . . Mrs. Hyde

was, of course, compared with Hallam, the only representative of the part before the Revolution. Mrs. Ryan, as *Lady Macbeth*, had been preceded by Mrs. Douglass and Mrs. Cheer, and probably by Mrs. Morris. The new names in the cast are those of Keating, of whom nothing is known, and Mrs. Hyde, who, Durang says, sang in Philadelphia during the British occupation. The only remaining cast, that of "Oroonoko," presents another new name, that of Mrs. Edwards as *Lucia*. The plot of this piece was derived by Southerne from Mrs. Behn's novel of the same name. It was probably owing to the fact that the scene was laid in America that the tragedy was produced at this time. Some of the comic business which was very obscene was probably omitted in the representation, as the *Widow Lackit's*

son *Daniel*, who was made the vehicle of much of the filth, does not appear in the list of the characters. But the love of *Oroonoko* for *Imoinda* was exceedingly tender, manly, noble and unpolluted, and one can not help wondering how the Ryans played these parts. The tragedy was not revived in New York until 1832, when it was played at the Bowery Theatre with the the elder Booth as *Oroonoko* and Mrs. Flynn as *Imoinda*.

OROONOKO.

Oroonoko . . . . .	Mr. Ryan
Aboun . . . . .	Mr. Heard
Blanford . . . . .	Mr. Davids
Captain Driver . . . . .	Mr. Keating
Charlotte Weldon . . . . .	Mrs. Hyde
Lucia . . . . .	Mrs. Edwards
Widow Lackit . . . . .	Mrs. Parsons
Imcinda . . . . .	Mrs. Ryan

Toward the close of the season Mrs. Fitzgerald retired from the company in a manner that was at least precipitate, as an advertisement that Mr. Ryan caused to

RYAN'S ADVERTISEMENT.

Theatre, New York, Oct. 17.

Whereas a certain Eleanor Massey Fitzgerald has defrauded the subscriber of the sum of forty-six pounds, sixteen shillings by entering into Articles of Indenture and immediately absconding—A Reward of Twenty Pounds will be paid to any person who can inform the Subscriber where she is harbored so that she may be brought to justice, previous to the 30th of this month.

DENNIS RYAN.

be printed in the newspapers clearly proves. This curious advertisement indicates that Mr. Ryan's apprentice was one of the "military ladies" of the period, who took this method of raising the wind before returning to Eng-

land with the troops. She had played during the season *Miss Hardcastle* in "She Stoops to Conquer," *Rose* in the "Recruiting Officer," *Maria* in "George Barnwell" and *Mrs. Harlow* in the "Old Maid." It would be interesting to know whether she was "brought to justice," and if so, what was the measure of her punishment.

## CHAPTER IX.

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### RYAN'S LAST SEASON IN MARYLAND.

RETURN OF THE COMPANY TO BALTIMORE—PRODUCTION OF THE “SCHOOL FOR SCANDAL”—WORK OF THE SEASON—MR. AND MRS. DENNIS RYAN—MR. WALL'S RETIREMENT—END OF AN EPOCH—A REMINISCENCE OF THE BALTIMORE STAGE.

UPON the return of Ryan's comedians to Baltimore for the season of 1783-4 the company was found by the Baltimoreans to have undergone some changes, Mr. Keating, Mrs. Hyde and Miss Edwards having accompanied it from New York. The return season began on the 2d of December, 1783, and lasted until the 14th of February, 1784, when the company was transferred to Annapolis for the races. At Annapolis the “Roman Father” was presented on the 18th of February; but as the *Maryland Gazette* is silent, it is impossible to ascertain anything further concerning an engagement that was certainly a very brief one. When the company left Baltimore it was announced that the theatre would be closed for three weeks; but it does not appear that it was reopened in April for a supplementary season, and it is probable the company was either disbanded or went in search of new pastures. Indeed, it is not unlikely that Ryan carried his forces as far away as Canada, for in the autumn of 1784 the American papers announced a regular company of players as giving performances at Quebec. As no files of the Quebec papers

seem to have been preserved, it is impossible to identify the company, but the probabilities favor this supposition.

At the time Ryan's company began playing in Baltimore this season, it was announced as the American Company, a designation that was dropped after a few weeks, probably in consequence of objections from either Hallam or Henry, both of whom were in the United States at that time. The list of performances shows that the productions were mostly a repetition of the company's repertoire, but many of the pieces were new to Baltimore, and some of them had not been seen anywhere in the United States since the departure of the old American Company for Jamaica. Only two pieces in the entire list were produced for the first time on the American stage, one of these being Mrs. Griffith's forgotten comedy, the "Times," and the other Richard Brinsley Sheridan's immortal work, the "School for Scandal." A glance at this list is all that is necessary to show the purpose that animated Dennis Ryan at

LIST OF PERFORMANCES.

1783.

- Dec. 2—Douglas . . . . . Home  
Cross Purposes . . . . . O'Brien  
6—Love in a Village . . . Bickerstaff  
Wrangling Lovers . . . . . Lyon  
9—Oroonoko . . . . . Southerne  
Thomas and Sally . . . Bickerstaff  
12—Richard III. . . . . Shakspeare  
Irish Widow . . . . . Garrick  
16—Times . . . . . Griffith  
Harlequin in Hell.  
(Mr. Roussell's Benefit.)  
23—Beggar's Opera . . . . . Gay  
Irish Widow.  
26—Fatal Curiosity . . . . . Lillo  
Mayor of Garratt . . . . . Foote  
27—Love in a Village.  
Too Civil by Half . . . . . Dent  
31—Fair Penitent . . . . . Rowe  
Witches.

1784.

- Jan. 3—Beggar's Opera.  
Cross Purposes.  
7—Love in a Village.  
Lethe . . . . . Garrick  
20—Constant Couple . . . Farquhar  
Cross Purposes.  
(Mrs. Hyde's Benefit.)  
24—Brothers . . . . . Cumberland  
Mock Doctor . . . . . Fielding  
Feb. 3—School for Scandal . . . Sheridan  
Virgin Unmasked . . . . . Fielding  
11—Miser . . . . . Fielding  
Virgin Unmasked.  
14—Macbeth . . . . . Shakspeare  
Chaplet . . . . . Mendez

that time, namely, to make his company of comedians the American Company in fact as well as in name. That the character of the company and the merit of the players had greatly improved since the beginning of 1782 is not to be doubted, and it is not surprising that, having the field to himself, Ryan should wish to hold it. That, however, was not to be, and this, his best season, proved his last. The reason was probably political. In the high state of feeling that prevailed under the Confederation, when the future of the Republic was still in doubt, all who in any way had shown sympathy with the enemy were the subjects of public displeasure, and so it is not unlikely that Ryan's New York engagement in the closing months of the British occupation was the cause of his ruin.

The production of the "School for Scandal" on the 3d of February, 1784, although one of the last, was the most important event of

#### SCHOOL FOR SCANDAL.

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Sir Peter Teazle . . . . .	Mr. Heard
Sir Oliver Surface . . . . .	Mr. Lewis
Charles Surface . . . . .	Mr. Courtenay
Joseph Surface . . . . .	Mr. Smith
Sir Benjamin Backbite . . . . .	Mr. Wall
Moses . . . . .	Mr. Ryan
Trip . . . . .	Mr. Keating
Servant . . . . .	Mr. Atherton
Lady Teazle . . . . .	Mrs. Ryan
Lady Sneerwell . . . . .	Mrs. Hyde
Mrs. Candour . . . . .	Mrs. Kidd
Maria . . . . .	Miss Edwards
Maid . . . . .	Miss Wall

the season, and therefore it is entitled to be treated first in this chapter. Although this masterpiece of English comedy was first produced at Drury Lane, May 8th, 1777, it was not published at this time. It would be interesting to know how Ryan secured a copy. Even in Ireland, where pirated editions were common, it was not

printed until 1788. This cast shows that Mr. Heard was the first of a long line of *Sir Peters* on the American stage, including Mr. Henry and William Warren, the elder, in the earlier period, and Mr. Placide, Mr. Blanchard, Mr. Finn, Henry Wallack, William Rufus Blake, Peter

Richings, W. Davidge, William Warren, the younger, and John Gilbert in the later era. Mrs. Ryan, too, as *Lady Teazle*, is to be specially credited with creating the role in this country. Wall, as *Sir Benjamin*, and Ryan, as *Moses*, ought also to be remembered, if only for their modesty. At that early day Sheridan's great comedy was not so highly esteemed as it came to be at a later period, in proof of which it is only necessary to cite the fact that the *Maryland Journal* is silent in regard to the production and the performance. Even in England it was at first rather coldly received, Robert Merry, the famous "Della Crusca," wondering on the first night when the *dramatis personæ* would stop talking and let the play begin; but in spite of such indifference, no play ever equalled it in success.

Among the anomalies that have always attended theatrical management and, perhaps, always will attend it, none could be more marked than the production of

such a comedy as the "Times," by Mrs. Elizabeth Griffith, early in this season, while the "School for Scandal" was delayed till near its close. The piece had failed upon its original production at Drury Lane in 1780, and could

TIMES.

Sir William Woodley . . . . .	Mr. Heard
Mr. Woodley . . . . .	Mr. Wall
Bromley . . . . .	Mr. Smith
Belford . . . . .	Mr. Davids
Inward . . . . .	Mr. Ryan
Waters . . . . .	Mr. Lewis
Mrs. Bromley . . . . .	Mrs. Hyde
Louisa . . . . .	Miss Edwards
Mrs. Williams . . . . .	Mrs. Davids
Lady Mary . . . . .	Mrs. Ryan

not have been expected to please in Baltimore. Mrs. Griffith had written other pieces in 1764-76, which met with better fortune on the London boards than her last production; but none of them, except this, which perhaps was not inferior to the others, ever found its way to the American stage. The fact that the "Times" was presented for the benefit of Mr. Roussell, the dancer of the company, only adds to the

difficulty in accounting for its selection. In Roussell's bill there was also a new pantomime, "Harlequin in Hell," of which the cast was

HARLEQUIN IN HELL.

Harlequin . . . . .	Mr. Atherton
Clown . . . . .	Mr. Lewis
Pantaloon . . . . .	Mr. Heard
Devil . . . . .	Mr. Roussell
Conjuror . . . . .	Mr. Wall
Columbine . . . . .	Miss Edwards

given. This production was probably an adaptation arranged by the beneficiary. Judging it from the names of the characters, which is the only means we have of judging it, it was more modern in construction and method than the pantomimic performances of the old American Company. It is more noteworthy, however, for what is not known of it, than for what is known.

Still another piece, but one that was not new to the English stage, was produced for the first time in America this season, the tragedy, "Fatal Curiosity." But

FATAL CURIOSITY.

for the fact that it was advertised as Lillo's, one would be tempted to believe it was Colman's version, which was printed in London a few months before. This indeed

Old Wilmot . . . . .	Mr. Heard
Randal . . . . .	Mr. Lewis
Eustace . . . . .	Mr. Davids
Young Wilmot . . . . .	Mr. Ryan
Maria . . . . .	Miss Edwards
Charlotte . . . . .	Mrs. Hyde
Agnes . . . . .	Mrs. Ryan

may have been the case, for while the play was announced as Lillo's, the Colman version, which was played at the Haymarket in 1782, was both better and more accessible than the original piece. The play was frequently reproduced at a later period, when the sombre dramas of Maturin and the dramatic writers of his school were popular.

Although Dent's farce, "Too Civil by Half," was played in New York just before the evacuation, it was not until its repetition at Baltimore that a cast of it was printed in the newspapers. John Dent, who was the editor of a newspaper, the *London Courant*,

was a prolific writer of farces, but this was the only one of his pieces that ever found its way to the stage in America, although some of them had considerable success in England. They were, as a rule, only stage hits at events of the time, and consequently ephemeral and without interest on this side of the Atlantic. The farce had just been printed in England.

TOO CIVIL BY HALF.

Sir Toby Treacle . . . . .	Mr. Lewis
Captain Freeman . . . . .	Mr. Ryan
Bustle . . . . .	Mr. Heard
Butler . . . . .	Mr. Davids
Lieutenant Bumper . . . . .	Mr. Smith
Nancy . . . . .	Mrs. Hyde
Bridget . . . . .	Miss Edwards
Lady Treacle . . . . .	Mrs. Ryan

A number of plays that had been made familiar to American play-goers by Douglass' company was played in Baltimore during the

BEGGAR'S OPERA.

season, the list

LOVE IN A VILLAGE.

Capt. Macheath . Mr. Courtenay	of those of which	Young Meadows . . Mr. Wall
Peachum . . . . Mr. Davids	casts have been	Eustace . . . . . Mr. Smith
Lockit . . . . . Mr. Lewis	preserved com-	Hodge . . . . . Mr. Willis
Filch . . . . . Mr. Ryan	prising the "Beg-	Sir William Meadows. Mr. Davids
Mat o' the Mint . Mr. Keating	gar's Opera,"	Justice Woodcock . Mr. Heard
Diana Trapes . . Mr. Wall		Hawthorn . . . . Mr. Lewis
Lucy . . . . . Mrs. Ryan		Footman . . . . Mr. Keating
Polly . . . . . Mrs. Hyde		Rosetta . . . . . Mrs. Hyde
"Love in a Village" and the "Miser,"		Maid . . . . . Miss Edwards
with three farces, the "Chaplet," "Thomas		Lucinda . . . . . Mrs. Ryan
and Sally" and "Virgin Unmasked." It is not too much, perhaps,		Deborah Woodcock. Mrs. Davids

MISER.

to assume that in the musical pieces the com-

VIRGIN UNMASKED.

Lovegold . . . Mr. Heard	company was absurdly in-	Goodwill . . . Mr. Lewis
Clerimont . . . Mr. Davids	adequate. Mr. Cour-	Coupee . . . Mr. Davids
Frederick . . . Mr. Smith	tenay, who was the	Quaver . . . Mr. Wall
Decoy . . . Mr. Lewis	<i>Macheath</i> , was an ama-	Thomas . . . Mr. Keating
Mercer . . . Mr. Keating	teur who made his	Blister . . . Mr. Heard
Jeweler . . . Mr. Atherton		Lucy . . . Mrs. Hyde
Ramillie . . . Mr. Wall		
Wheedle . . . Mrs. Kidd		
Harriet . . . Miss Edwards		
Mariana . . . Mrs. Hyde		
Lappet . . . Mrs. Ryan		

*debut* a few nights before as *Macduff*, when he was announced as "a gentleman, his first

appearance." Now he is "the gentleman who played *Macduff*." Mrs. Hyde, who was the *Polly* and the *Rosetta* in "Love in a Village," was not a good singer or actress, if she was the Miss Hyde who,

THOMAS AND SALLY.	according to John	CHAPLET.
Thomas . . . . Mr. Lewis	North, the care-taker	Damon . . . . Mr. Wall
Squire . . . . . Mr. Wall	of the old Southwark	Palemon . . . . Mr. Davids
Dorcas . . . . . Mrs. Ryan	Theatre, as quoted by	Laura . . . . . Mrs. Hyde
Sally . . . . . Mrs. Hyde		Pastora . . . . . Mrs. Ryan

Durang, was with the military Thespians in Philadelphia in 1778, and sang "Tally Ho" between the play and farce. As to the others, they call for no remark, except to say that Mr. Lewis was apparently the best singer and Mr. Heard the best actor. Indeed, John Durang, who knew Heard, said of him that he was clever in both serious and comic old men, somewhat eccentric, and fond of old things, including old wine.

The list of pieces played in New York, in which changes were made in the casts in Baltimore, was a short one. The changes were not

#### CONTRASTED CASTS.

PLAYS.	BALTIMORE.	NEW YORK.	
<i>Douglas.</i>			important, and they
Lord Randolph . .	Mr. Smith . . .	Mr. Lewis . . .	were often merely the
Anna . . . . .	Mrs. Hyde . . .	Mrs. Garrison .	return of the minor
<i>Fair Penitent.</i>			actors to the roles
Lothario . . . .	Mr. Ryan . . .	Mr. Wall . . .	they had previously
Altamont . . . .	Mr. Smith . . .	Mr. Ryan . . .	played in Baltimore.
Horatio . . . .	Mr. Courtenay .	Mr. Lewis . . .	Such was the case
Lucilla . . . .	Mrs. Kidd . . .	Mrs. Garrison .	with Smith in "Dou-
Lavinia . . . .	Mrs. Hyde . . .	Mrs. Smith . . .	glas," who was suc-
<i>Macbeth.</i>			ceeded by Lewis as
Macduff . . . .	Mr. Courtenay .	Mr. Ryan . . .	<i>Lord Randolph</i> in
Malcolm . . . .	Mr. Ryan . . .	Mr. Keating . .	New York, but now
Duncan . . . .	Mr. Kidd . . .	Mr. Coffy . . .	
Seyton . . . .	Mr. Smith . . .	Mr. Atherton . .	
Fleance . . . .	Miss Wall . . .		
Hecate . . . .	Mr. Wall . . .	Mrs. Hyde . . .	

resumed the part, and such was also the case with both Ryan and Smith in the "Fair Penitent." Wall's assumption of *Hecate* in "Macbeth" is in itself an indication of the want of musical qualifications in the company. When "Richard III" was presented the title-role was

*Oroonoko.*

Captain Driver . . . .	Mr. Lewis . . . .	Mr. Keating . . . .
Hotman . . . . .	Mr. Keating . . . .	

*Richard III.*

King Henry . . . .	Mr. Heard . . . .	Mr. Coffy . . . .
Richmond . . . .	Mr. Ryan . . . .	Mr. Lewis . . . .
Queen Elizabeth . . . .	Mrs. Hyde . . . .	Mrs. Parsons . . . .
Duchess of York . . . .	Miss Edwards . . . .	Mrs. Smith . . . .

FARCES.

*Cross Purposes.*

George Bevil . . . .	Mr. Smith . . . .	Mr. Keating . . . .
Harry Bevil . . . .	Mr. Atherton . . . .	Mr. Coffy . . . .
Frank Bevil . . . .	Mr. Keating . . . .	Mr. Atherton . . . .
Chapeau . . . . .	Mr. Wall . . . .	Mr. Ryan . . . .
Emily . . . . .	Miss Edwards . . . .	Mrs. Hyde . . . .

*Mayor of Garratt.*

Major Sturgeon . . . .	Mr. Courtenay . . . .	Mr. Wall . . . .
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*Wrangling Lovers.*

Carlos . . . . .	Mr. Smith . . . .	Mr. Wall . . . .
Leonora . . . . .	Miss Edwards . . . .	Mrs. Garrison . . . .

played by "a gentleman." A somewhat odd distribution of parts this season was Wall as *Sir Patrick O'Neal*, Ryan as *Thomas*, and Mrs. Hyde as the *Widow Brady* in the "Irish Widow." Another oddity was Mrs. Hyde's appearance as *Macheath* in the "Beggar's Opera," when Gay's work was repeated on the 3d of January, 1784. When the comedy, the "Brothers," was played on the 24th, the characters were taken by young gentlemen. Amateur theatricals at that time were a favorite amusement with the young men of Baltimore. They often gave performances for charitable purposes, and even the school-boys ventured to give plays and farces at the theatre. A case in point occurred at the close of this season, the young gentlemen of the Academy at Poplar Hill giving "Cato" and the "Mock Doctor" on the 4th of February, and subsequently repeating it, when the full casts of the play and farce were printed in the *Maryland Journal*. In May, 1784, General Washington visited Washington College, when "Gusta-

*vus Vasa*" was played by the students in his honor. These performances, so characteristic of Maryland taste at that time, closed the first epoch of the drama under the Republic.

Whether Dennis Ryan abandoned the theatrical business in the spring, or carried his company elsewhere in the autumn of 1784, he

## MR. AND MRS. RYAN'S PARTS.

PLAYS.	MR. RYAN.	MRS. RYAN.	
A Bold Stroke for a Wife	Obadiah Prim .		Baltimore his
Beaux' Stratagem . . .	Aimwell . . .	Mrs. Sullen . .	home, for he died
Beggar's Opera . . .	Filch . . . .	Lucy . . . .	in that city in Jan-
Cato . . . . .	Cato . . . .	Marcia . . . .	uary, 1786, and on
Constant Couple . . .	Beau Clincher .		the 17th of June
Douglas . . . . .	Douglas . . . .	Lady Randolph .	following, the "Re-
Fair Penitent . . . .	{ Altamont . . }	Calista . . . .	venge" and "Lethe"
Fatal Curiosity . . . .	Young Wilmot .	Agnes . . . .	were played by Bal-
Fatal Discovery . . .	Ronan . . . .	Rivine . . . .	timore amateurs for
Fatal Marriage . . . .		Isabella . . . .	the benefit of his
George Barnwell . . .	George . . . .	Millwood . . .	widow and chil-
Grecian Daughter . . .	Philotas . . . .	Euphrasia . . .	dren. Mrs. Ryan
Hamlet . . . . .	Hamlet . . . .		on this occasion
Inconstant . . . . .	Duretete . . . .	Bizarre . . . .	followed the old
Jane Shore . . . . .	Hastings . . . .	Jane Shore . . .	theatrical custom
King Henry IV. . . .	Falstaff . . . .		of waiting upon the
King John . . . . .	King Philip . .		ladies and gentle-
Love and a Bottle . . .	Roebuck . . . .	Lucinda . . . .	men of the town to
Love in a Village . . .		Lucinda . . . .	solicit their patron-
Macbeth . . . . .	{ Macduff . . }	Lady Macbeth .	age. Whether she
Merchant of Venice . .	{ Malcolm . . }		played <i>Leonora</i> and
Miser . . . . .		Portia . . . .	the <i>Fine Lady</i> on
Oroonoko . . . . .	Oroonoko . . . .	Lappet . . . .	
Othello . . . . .	Iago . . . . .	Imoinda . . . .	
Provoked Husband . . .	Squire Richard .		
Recruiting Officer . . .	{ Worthy . . . }	Lady Townly .	
Revenge . . . . .	{ Capt. Plume . }		
Richard III. . . . .		Leonora . . . .	
	{ Tressel . . . }		
	{ Buckingham }	Lady Anne . .	
	{ Richmond . }		
Roman Father . . . .	Publius Horatius	Horatia . . . .	
School for Scandal . . .	Moses . . . .	Lady Teazle . .	
She Stoops to Conquer .	Young Marlow .	Miss Hardcastle.	

the occasion, is not stated. One of her sons, Master Ryan, had previously appeared as *Harlequin Pigmy* in the "Witches," and as *Young Biron* in the "Fatal Marriage." Beyond this, all that is known of the Ryans is contained in their list of parts and their engagements in Baltimore and New York.

Spanish Fryar . . . . .		Elvira . . . . .
Theodosius . . . . .		Athenais . . . . .
Times . . . . .	Inward . . . . .	Lady Mary . . . . .
West Indian . . . . .	Belcour . . . . .	Lady Rusport . . . . .

FARCES.

All the World's a Stage	Diggory . . . . .	Bridget Pumpkin
Catharine and Petruchio	Petruchio . . . . .	Catharine . . . . .
Chaplet . . . . .		Pastora . . . . .
Chrononhotonthologos .	Rigdum Funidas	Fadliverunida .
Devil Upon Two Sticks	Dr. Last . . . . .	Termagant . . . . .
High Life Below Stairs .	Tom . . . . .	
Irish Widow . . . . .	Sir Patrick O'Neal	Widow Brady .
Lethe . . . . .		Fine Lady . . . . .
Lying Valet . . . . .	Sharp . . . . .	Kitty Pry . . . . .
Mayor of Garratt . . . .	Jerry Sneak . . . .	Mrs. Sneak . . . .
Miss in her Teens . . . .	Flash . . . . .	
Old Maid . . . . .		Miss Harlow . . . .
Padlock . . . . .		Ursula . . . . .
Romance of an Hour .	Orson . . . . .	
Thomas and Sally . . . .		Dorcas . . . . .
Too Civil by Half . . . .	Captain Freeman	Lady Treacle . . . .
Two Misers . . . . .	Gripe . . . . .	Jenny . . . . .
Upholsterer . . . . .		Termagant . . . . .
Vintner Trick'd . . . .	Vizard . . . . .	
Wrangling Lovers . . . .	Sancho . . . . .	Jacintha . . . . .

Their parts and their history, brief as they are, are not without suggestiveness. They must have been players in Ireland before they came to America. A careful study of the Irish stage would probably establish their identity. It does not follow that they were players of much consideration before they came to this country—that their parts in Baltimore and New York are in any way a measure of their parts in Dublin. As nowadays the star of the West and South is apt to be the utility actor or actress of the East, they probably sought the United States for higher professional rank, or came merely as ordinary emigrants. The latter hypothesis is the more likely, the failure of Wall's managerial experiment opening the way to Mr. Ryan to become a manager, and to his wife to satisfy her ambition as *Euphrasia* and

*Lady Teazle*, before these parts were attempted by any other actress on the American stage. All this gives them a claim to consideration in American dramatic history, and justifies their rescue from the oblivion into which they were allowed to sink.

In parting with the Ryans, we must also take our final leave of Mr. Wall and of his wife and daughter. This list of Mr. Wall's parts

MR. WALL'S PARTS.

*Plays.*

A Bold Stroke for a Wife . . . . .	Feignwell
All in the Wrong . . . . .	Sir John Restless
Beaux' Stratagem . . . . .	Archer
Beggar's Opera . . . . .	{ Machcath
	{ Diana Trapes
Busybody . . . . .	Marplot
Cato . . . . .	Juba
Constant Couple . . . . .	Sir Harry Wildair
Douglas . . . . .	Glenalvon
Drummer . . . . .	Tinsel
Fair Penitent . . . . .	Lothario
Fatal Discovery . . . . .	Connan
Fatal Marriage . . . . .	Villeroy
Gamester . . . . .	Beverly
Grecian Daughter . . . . .	Dionysius
Gustavus Vasa . . . . .	King of Denmark
Hamlet . . . . .	Laertes
Inconstant . . . . .	Young Mirabel
King Henry IV. . . . .	Prince of Wales
King John . . . . .	Bastard
Lear . . . . .	Edgar
Love and a Bottle . . . . .	Mockmode
Love in a Village . . . . .	Young Meadows
Macbeth . . . . .	Hecate
Merchant of Venice . . . . .	Shylock
Miser . . . . .	Ramillie
Othello . . . . .	Roderigo
Provoked Husband . . . . .	Count Basset
Recruiting Officer . . . . .	Captain Brazen
Revenge . . . . .	Zanga
Richard III. . . . .	{ Richard
	{ Catesby
Romeo and Juliet . . . . .	Romeo

is an interesting contrast to his parts as a member of the old American Company before the Revolution. Then he was subordinate, now he is in the lead. Every student of dramatic history will make the comparison for himself. Wall was not a great actor, but he was an ambitious one, and to him and his partner, Lindsay, not to Hallam and Henry, as has always been asserted, was due the revival of the drama in the United States when the dark hours of the War for Independence were over. Unfortunately for Wall the manager, Wall the actor was not equal to his opportunities, and when Wall the manager failed, Wall the actor again found his true level. For more than two years he had played almost con-

tinuously, but with the disappearance of Ryan's company from the boards he disappeared also. What became of him was a thing with which the newspapers of that day did not concern themselves. The public was not supposed to have any interest in the doings of actors, except in the theatre, and even there their best achievements were not often deemed worthy of comment. It may be assumed, however, that the Walls continued to make their home at Baltimore. On the 22d of January, 1784, Mr. Wall announced that he would teach fencing and small sword play, but it is not likely that he found this vocation remunerative. Were it not for a doubt in regard to his Christian name, one might be tempted to believe that he turned saddler. In April, 1789, John Wall, saddler, had a bet of two guineas with John Gordon, saddler, that his workmen could make as good a saddle as Gordon's. This bet grew out of imputations by Gordon upon Wall's skill as a mechanic. One can almost

School for Scandal . Sir Benjamin Backbite  
 She Stoops to Conquer . . . Tony Lumpkin  
 Spanish Fryar . . . . . Lorenzo  
 Tamerlane . . . . . Axalla  
 Theodosius . . . . . Varanes  
 Times . . . . . Mr. Woodley  
 Venice Preserved . . . . . Pierre  
 West Indian . . . . . { Major O'Flaherty  
    Charles Dudley  
 Wonder . . . . . Don Felix  
 Zara . . . . . Osman

*Farces.*

All the World's a Stage . . . . . Simon  
 Catharine and Petruchio . . . . . Grumio  
 Chaplet . . . . . Damon  
 Cheats of Scapin . . . . . Scapin  
 Chrononhotonthologos  
                                  Aldiborontiphacophornio  
 Citizen . . . . . Young Philpot  
 Cross Purposes . . . . . Chapeau  
 Devil in the Wine Cellar . . . . . Toby  
 Devil Upon Two Sticks . . . . . Julep  
 Harlequin in Hell . . . . . Conjuror  
 High Life Below Stairs . . . Duke's Servant  
 Hob in the Well . . . . . Young Hob  
 Irish Widow . . . . . Sir Patrick O'Neal  
 Lethe . . . . . { Frenchman  
                                  Drunken Man  
 Lying Valet . . . . . { Beau Trippet  
                                  Gayless  
 Mayor of Garratt . . . . . Major Sturgeon  
 Miller of Mansfield . . . . . Miller  
 Miss in her Teens . . . . . Fribble  
 Mock Doctor . . . . . Leander  
 Old Maid . . . . . Clerimont  
 Padlock . . . . . Mungo  
 Stage Coach . . . . . Macahone  
 Thomas and Sally . . . . . { Darby  
                                  Squire  
 Two Misers . . . . . Lively  
 Upholsterer . . . . . Razor  
 Vintner Trick'd . . . . . Solomon Smack  
 Virgin Unmasked . . . . . Quaver  
 Witches . . . . . Hecate  
 Wrangling Lovers . . . . . Carlos

imagine he hears Gordon say with a sneer, "John Wall, saddler,—faugh! An actor can't make a saddle." Wall evidently was not prepared to say that he could, but he sought and obtained a trial of skill between the

## MRS. WALL'S PARTS.

*Plays.*

All in the Wrong . . . . .	Lady Restless
Busybody . . . . .	Miranda
Gamester . . . . .	Mrs. Beverly
Gustavus Vasa . . . . .	Augusta
King John . . . . .	Constance
Lear . . . . .	Regan
Orphan . . . . .	Monimia
Recruiting Officer . . . . .	Rose
Revenge . . . . .	Isabella
Richard III. . . . .	Queen Elizabeth
She Stoops to Conquer . . . . .	Mrs. Hardcastle
Wonder . . . . .	Violante

*Farces.*

Citizen . . . . .	Maria
Contrivances . . . . .	Arethusa
High Life Below Stairs . . . . .	Kitty
Miller of Mansfield . . . . .	Margery

workmen in the two shops. The award must have been favorable to Wall, for Gordon complained of sharp practice in the manner in which it was secured. During the Revolution a John Wall also served for a considerable period in the Pennsylvania artillery, but in a letter addressed to Wall, the manager, by Dr. Bayley, a specialty performer, who gave entertainments in this country as early as 1752, the superscription is Thomas

Wall. This letter is in the New York Historical Society. It is the only reference to Wall, except as Mr. Wall, and it is readily conceivable that Bayley, who knew him but slightly, should be in error as to his name.

Having ceased to act, Mr. Wall had still to earn a living, and the trade of a saddler was a good business at that time. Mrs. Wall's list of parts is a surprising one when compared with her roles before the Revolution; but she did not long retain the lead even under her husband's management. Miss Wall, as is shown by her parts, was very young.

## MISS WALL'S PARTS.

*Plays.*

Busybody . . . . .	Scentwell
Gustavus Vasa . . . . .	Gustava
King John . . . . .	Prince Arthur
Macbeth . . . . .	Fleance
Orphan . . . . .	Page
Provoked Husband . . . . .	Miss Jenny
Richard III. . . . .	Duke of York
Romeo and Juliet . . . . .	Page
School for Scandal . . . . .	Maid

*Farces.*

Contrivances . . . . .	Boy
Devil Upon Two Sticks . . . . .	Printer's Devil

Mr. Wall, apart from his services in Baltimore as manager and actor, favored that city in an unexpected manner. It has often been asserted by Baltimore chroniclers that the old American Company played there in 1772. I could find no proof of it, however, until I

COMUS.	examined	HIGH LIFE BELOW STAIRS.
Comus . . . . . Mr. Henry	the file of	Lovel . . . . . Mr. Hallam
First Spirit . . . Mr. Byerly	bills pre-	Freeman . . . . . Mr. Parker
Second Spirit . . Mr. Morris	served by	Lord Duke's Servant . . . . Mr. Wall
Third Spirit . . . Mr. Woolls	Mr. Wall,	Sir Harry's Servant . . . . Mr. Henry
Elder Brother . . Mr. Parker	and now in	Philip . . . . . Mr. Morris
Second Brother, Mr. Goodman	the library	Coachman . . . . . Mr. Woolls
Euphrosene . . . Miss Storer		Kingston . . . . . Mr. Byerly
Lady . . . . . Mrs. Henry		Tom . . . . . Mr. Johnson
		Lady Bab's Servant . . . . Miss Storer
		Lady Charlotte's Servant . Miss Richardson
		Cook . . . . . Mrs. Harman
		Cloe . . . . . Mr. Roberts
		Kitty . . . . . Mrs. Henry

of the New York Historical Society.  
To my surprise a house-bill of a per-  
formance by the American Company

in Baltimore, with full casts of "Comus" and "High Life Below Stairs," was included with those of a later period. According to this bill, the performance of the masque and farce took place at the New Theatre in Frederick Street, the explanation being added, presumably in Mr. Wall's handwriting, that this new theatre was "an old stable belonging to Mr. Little." Whether this was a single performance given while the company was on its way to or from Annapolis, or one of a series, the bill fails to indicate. At that time Baltimore was little more than a village; but it is evident from the fact that Mr. Douglass' forces found it worth their while to stop there at all, that the young city was already manifesting that interest in the drama that ten years later was to give it such a unique place in the history of the American Theatre.

In parting with the Baltimore managers, it is meet that it should

be with a word of recognition of the work these too-aspiring players accomplished. For more than a century even the fact that they once lived and labored has been overlooked. Except by an occasional reference in local histories, no historian ever recognized their existence. In writing the history of the American Theatre, the story so far told in this volume has been ignored utterly, and the revival of the drama after the Revolution made to begin with the return of Hallam and Henry. There is some satisfaction in knowing what had been accomplished before the runaways from liberty returned to enjoy the advantages of independence. The long silence in regard to Wall and Ryan as managers, is easily explained. Hallam was Dunlap's informant in regard to the early history of the American stage, and Hallam, of course, never spoke of his rivals. Other writers followed Dunlap without further inquiry, and so one of the most interesting episodes in our theatrical history was buried out of sight.

## CHAPTER X.

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### THE DEPARTING PLAYERS.

THE LEADING MEN OF THE BALTIMORE COMPANY—MINOR ACTORS AND ACTRESSES—A SUMMARY OF THEIR PARTS—AMATEURS AS ACTORS—SIGNIFICANCE OF THEIR ACHIEVEMENTS—UNCONSIDERED TRIFLES—A WORD AT PARTING.

THIS chapter must be devoted to the picking up of unconsidered trifles. The work of the minor players in the Baltimore company, although unimportant in itself, has both historical interest and value. Had they belonged to a later era, it would be unnecessary to consider them at all. As it was, they were the product of their time and locality under conditions peculiarly favorable for turning aspirants into actors. It is the especial honor of their city in its relation to the history of the American Theatre, that it gave them a hearing. Baltimore, from 1782 to 1790, was not only the home of actors and actresses, but it was the only city in America at that time that produced them. As we have seen, many of them, after a brief career, disappeared from the stage; but for a time, almost without exception, they continued to live there. It was at Baltimore that Hallam and Henry first met Mr. Heard and engaged him for the old American Company. That Mr. Shakespeare remained there until the summer or autumn of 1786 is shown by the fact that the "Busybody" and the "Miller of Mansfield" were played for his benefit on the 3d of June in that year.

The only additions to the company after Mr. Ryan's return to Baltimore were Mr. Courtenay and Mrs. Kidd. Mr. Courtenay was an amateur, but he was the original *Charles Surface* in the "School for Scandal" in America. His other parts were *Horatio* in the "Fair Penitent," *Macduff* in "Macbeth," *Macheath* in the "Beggar's Opera" and *Major Sturgeon* in the "Mayor of Garratt." Mrs. Kidd was seen only as *Wheedle* in the "Miser," and *Mrs. Candour* in the "School for Scandal." With her husband she subsequently played in the South. The following summaries are interesting because they represent the work of amateurs who took to the stage and made it a business.

Among the ladies of the Baltimore company who appeared previous to the New York visit, whose parts have not been sum-

MRS. PARSON'S PARTS.

*Plays.*

Beaux' Stratagem . . . . .	Cherry
Beggar's Opera . . . . .	Mrs. Peachum
Fatal Marriage . . . . .	Nurse
Hamlet . . . . .	Player Queen
King Henry IV. . . . .	Hostess
King John . . . . .	Queen Eleanor
Love and a Bottle . . . . .	Trudge
Merchant of Venice . . . . .	Jessica
Oroonoko . . . . .	Widow Lackit
Provoked Husband . . . . .	Lady Wronghead
Recruiting Officer . . . . .	Lucy
Revenge . . . . .	Isabella
Richard III. . . . .	Queen Elizabeth
Romeo and Juliet . . . . .	Nurse
She Stoops to Conquer . . . . .	Maid
Spanish Fryar . . . . .	Duenna
West Indian . . . . .	Mrs. Fulmer

*Farces.*

Catharine and Petruchio . . . . .	Curtis
Chrononhotonthologos . . . . .	Tathanthe
Contract . . . . .	Miss Eleanor
Ghost . . . . .	Dolly

marized, there were four who deserve a word on parting—Mrs. Parsons, Mrs. Potter, Mrs. Lyne and Mrs. Foster. None of them attained to any distinction. Mrs. Parsons is first in the number of her parts and in length of service. She remained with the company from the beginning of Lindsay and Wall's second season until the close of the New York engagement. Whether she returned to Baltimore is uncertain. A Miss Parsons was in the bills for the *Maid* in the farce of "Cross Purposes," when Mr. Ryan reopened

the Baltimore Theatre, December 2d, 1783, but it does not follow that Mrs. Parsons played the part. Mrs. Parsons' name does not afterwards occur in the bills. Although Mrs. Potter played fewer parts

than Mrs. Parsons, her rank as an actress was a grade higher. Like Mrs. Parsons, Mrs. Potter accompanied the company to New York;

## MRS. POTTER'S PARTS.

*Plays.*

Fair Penitent . . . . .	Lucilla
Inconstant . . . . .	Lamorce
Love and a Bottle . . . . .	Pindress
Provoked Husband . . . . .	Myrtilla
She Stoops to Conquer . . . .	Miss Neville
West Indian . . . . .	Louisa Dudley

*Farces.*

Catharine and Petruccio . . . . .	Bianca
Cheats of Scapin . . . . .	Clara
Lying Valet . . . . .	{ Melissa Mrs. Trippet
Mock Doctor . . . . .	{ Charlotte Maid
Romance of an Hour . . . . .	Jenny
Stage Coach . . . . .	Isabella
Upholsterer . . . . .	Harriet
Witches . . . . .	Columbine

Foster, who appeared only as *Lavinia* in the "Fair Penitent," *Lady Grace* in the "Provoked Husband" and *Pulcheria* in "Theodosius." Both were probably Baltimore ladies, to whom the feebleness of the Baltimore company gave opportunities to gratify their theatri-

High Life Below Stairs . . . . .	Chloe
Hob in the Well . . . . .	Hob's Mother
Lying Valet . . . . .	Mrs. Gadabout
Miss in her Teens . . . . .	Tag
Mock Doctor . . . . .	Maid
Old Maid . . . . .	Trifle
Romance of an Hour . . . . .	Lady Di Strangeways
Stage Coach . . . . .	Dolly
Witches . . . . .	Columbine

but the only part for which she seems to have been cast in that city was *Louisa Dudley* in the "West Indian." She does not appear to have returned to Baltimore. Still fewer in the number of her parts, but higher in rank than either Mrs. Parsons or Mrs. Potter, was Mrs. Lyne. She refrained from accepting any parts in the farces, confining herself almost wholly to the duennas in the plays. Not unlike Mrs. Lyne was Mrs.

## MRS. LYNE'S PARTS.

Beaux' Stratagem . . . . .	Lady Bountiful
George Barnwell . . . . .	Lucy
Hamlet . . . . .	Queen Gertrude
King John . . . . .	Lady Falconbridge
Othello . . . . .	Emilia
Romeo and Juliet . . . . .	Lady Capulet
West Indian . . . . .	Lucy

cal ambition. Neither Mrs. Lyne nor Mrs. Foster went with the company to New York, and they were not seen again upon the stage after its return to Baltimore.

While the Baltimore company was in New York, Mr. Ryan's forces were recruited by a number of actors and actresses, most of

MR. KEATING'S PARTS.

*Plays.*

Beggar's Opera . . . . .	Mat o' the Mint
Love in a Village . . . . .	Footman
Macbeth . . . . .	Malcolm
Miser . . . . .	Mercer
Oroonoko . . . . .	{ Captain Driver Hotman
School for Scandal . . . . .	Trip

*Farces.*

Cross Purposes . . . . .	{ Frank Bevil George Bevil
Virgin Unmasked . . . . .	Thomas

whom probably had appeared with the military Thespians. Among these were Mr. Walker, who appeared only as *Norfolk* in "Richard III," and the *Cook* in "Chrononhotonthologos;" Mr. Jones, whose sole role was the very humble one of the *Constable* in "George Barnwell;" Mr. Coffy, whose five parts were *Justice Balance* in the "Recruiting Officer," *King Henry VI* in *Richard III*," *Duncan* in "Macbeth," *Captain of the Guard* in "Chrononhotonthologos," and *Harry Bevil* in "Cross Purposes," and Mr. Keating, who followed Mr. Ryan's company to Maryland. Of these New York players Keating was the only one that sought to be an actor. The ladies comprised Mrs. Fitzgerald, whose career has been summed up elsewhere; Mrs. Smith, who played only *Lavinia* in the "Fair Penitent," *Melinda* in the "Recruiting Officer," and the *Duchess of York*

MRS. GARRISON'S PARTS.

*Plays.*

Douglas . . . . .	Anna
Fair Penitent . . . . .	Lucilla
George Barnwell . . . . .	Lucy
Grecian Daughter . . . . .	Erixene
Recruiting Officer . . . . .	Lucy
West Indian . . . . .	Charlotte Rusport

*Farces.*

Cheats of Scapin . . . . .	Lucia
Citizen . . . . .	Corinna
Devil Upon Two Sticks . . . . .	Harriet
Wrangling Lovers . . . . .	Leonora

in "Richard III;" and Mrs. Garrison, who joined the company at the beginning of the season, but did not accompany it to Baltimore, and Mrs. Hyde and Miss Edwards, who participated in the closing performances, and then went to Maryland as part of Mr. Ryan's forces. Mrs. Garrison, while she remained with the company, supplied in a degree the place of Mrs. Elm; but Mrs. Hyde was evidently most esteemed as a singing actress. She took the roles that had been made popular on the American stage by Miss Wainwright, Miss Hallam and Miss Storer, but had never found an adequate representative in the Baltimore company. Indeed, the list of Mrs. Hyde's parts indicates that a number of the pieces comprised in it were presented to make

## MISS EDWARDS' PARTS.

*Plays.*

Fatal Curiosity . . . . .	Maria
Love in a Village . . . . .	Maid
Miser . . . . .	Harriet
Richard III. . . . .	Duchess of York
School for Scandal . . . . .	Maria
Times . . . . .	Louisa

*Farces.*

Cross Purposes . . . . .	Emily
Harlequin in Hell . . . . .	Columbine
Too Civil by Half . . . . .	Budget
Wrangling Lovers . . . . .	Leonora

## MRS. HYDE'S PARTS.

*Plays.*

Beggar's Opera . . . . .	Polly
Douglas . . . . .	Anna
Fair Penitent . . . . .	Lavinia
Fatal Curiosity . . . . .	Charlotte
Love in a Village . . . . .	Rosetta
Macbeth . . . . .	Hecate
Miser . . . . .	Mariana
Oroonoko . . . . .	Charlotte Weldon
Richard III. . . . .	Queen Elizabeth
School for Scandal . . . . .	Lady Sneerwell
Times . . . . .	Mrs. Bromley

*Farces.*

Chaplet . . . . .	Laura
Cross Purposes . . . . .	Emily
Thomas and Sally . . . . .	Sally
Too Civil by Half . . . . .	Nancy
Virgin Unmasked . . . . .	Lucy

her musical abilities available. Miss Edwards played only juvenile and unimportant roles, but she is entitled to be remembered in dramatic history as the original *Maria* in the "School for Scandal" in this country. That she was identical with Mrs. Edwards, who was announced for *Emily* in "Cross Purposes" on the night that

Ryan's company reappeared at the Baltimore theatre, is almost certain. It is likely that by a printer's error the titles for Miss Parsons and Mrs. Edwards should be reversed.

Besides Mr. Wall and Mr. and Mrs. Ryan there were only six members of the Baltimore company who, by the importance of their parts or

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THE LEADING MEN—THEIR PARTS.

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PLAYS.	<i>Heard.</i>	<i>Lewis.</i>	<i>Shakespeare.</i>	<i>Atherton.</i>	<i>Smith.</i>	<i>Tilyard.</i>
A Bold Stroke for a Wife	Periwinkle . .	Tradelove . .	Sir Philip . .	Simon Pure . .	Freeman . . .	Freeman . . .
All in the Wrong . . .	Beverly . . .	Sir William . .	Robert . . .	Robert . . .	Robert . . .	Robert . . .
Beaux' Stratagem . . .	Boniface . . .	Gibbet . . .	Scrub . . .	Sullen . . .	Sullen . . .	Foigard . . .
Beggar's Opera . . . .	Ben Budge . .	Lockit . . .	Lockit . . .	Lockit . . .	Lockit . . .	Lockit . . .
Busybody . . . . .	Ben Budge . .	Sir Jealous . .	Sir Francis . .	Whisper . . .	Whisper . . .	Whisper . . .
Cato . . . . .	Ben Budge . .	Syphax . . .	Marcus . . .	Marcus . . .	Marcus . . .	Portius . . .
Constant Couple . . . .	Smuggler . . .	Standard . . .	Clincher, Jr. . .	Clincher, Jr. . .	Tom Errand . .	Tom Errand . .
Douglas . . . . .	Old Norval . .	Randolph . . .	Randolph . . .	Officer . . .	Randolph . . .	Randolph . . .
Drummer . . . . .	Butler . . .	Vellum . . .	Coachman . . .	Fantome . . .	Sir George . . .	Sir George . . .
Fair Penitent . . . . .	Sciolto . . .	Horatio . . .	Altamont . . .	Altamont . . .	Altamont . . .	Altamont . . .
Fatal Curiosity . . . . .	Old Wilmot . .	Randal . . .	Randal . . .	Randal . . .	Randal . . .	Randal . . .
Fatal Discovery . . . . .	Orellan . . .	Kathul . . .	Euran . . .	Durstan . . .	Euran . . .	Euran . . .
Fatal Marriage . . . . .	Biron . . .	Carlos . . .	Pedro . . .	Pedro . . .	Pedro . . .	Pedro . . .
Gamester . . . . .	Stukely . . .	Lewson . . .	Jarvis . . .	Jarvis . . .	Jarvis . . .	Jarvis . . .
George Barnwell . . . . .	Uncle . . .	Thorowgood . .	Freeman . . .	Servant . . .	Servant . . .	Servant . . .
Grecian Daughter . . . .	Evander . . .	Melanthon . .	Phocion . . .	Phocion . . .	Phocion . . .	Calippus . . .
Gustavus Vasa . . . . .	Arvida . . .	Gustavus . . .	Adolphus . . .	Peterson . . .	Laertes . . .	Trollio . . .
Hamlet . . . . .	Polonius . . .	King . . .	Rosencranz . .	Rosencranz . .	Rosencranz . .	Guildenstern . .
Inconstant . . . . .	Old Mirabel . .	Petit . . .	2d Bravo . . .	2d Bravo . . .	2d Bravo . . .	Dugard . . .
Jane Shore . . . . .	Shore . . .	Gloster . . .	Belmour . . .	Derby . . .	Catesby . . .	Catesby . . .
King Henry IV . . . . .	King Henry . .	Douglas . . .	Hotspur . . .	Hotspur . . .	Hotspur . . .	Worcester . . .
King John . . . . .	John . . .	Hubert . . .	Falconbridge . .	Falconbridge . .	Falconbridge . .	Pembroke . . .
Lear . . . . .	Lear . . .	Kent . . .	Bastard . . .	Burgundy . . .	Cornwall . . .	Gloster . . .
Love and a Bottle . . . .	Pamphlet . . .	Nimblewrist . .	Club . . .	Brisk . . .	Lyric . . .	Lyric . . .
Love in a Village . . . . .	Woodcock . . .	Hawthorn . . .	Eustace . . .	Eustace . . .	Eustace . . .	Eustace . . .
Macbeth . . . . .	Macbeth . . .	Banquo . . .	Seyton . . .	Seyton . . .	Seyton . . .	Seyton . . .
Mahomet . . . . .	Alcanor . . .	Mahomet . . .	Pharon . . .	Zaphira . . .	Mirvan . . .	Mirvan . . .
Merchant of Venice . . . .	Antonio . . .	Gobbo . . .	Launcelot . . .	Bassanio . . .	Solarino . . .	Solarino . . .
Miser . . . . .	Lovegold . . .	Decoy . . .	Jeweler . . .	Frederick . . .	Frederick . . .	Frederick . . .
Oroonoko . . . . .	Aboun . . .	Driver . . .	Driver . . .	Driver . . .	Driver . . .	Driver . . .
Orphan . . . . .	Chamont . . .	Servant . . .	Servant . . .	Servant . . .	Servant . . .	Acasto . . .
Othello . . . . .	Othello . . .	Brabantio . . .	Cassio . . .	Ludovico . . .	Ludovico . . .	Ludovico . . .
Provoked Husband . . . . .	Townly . . .	Wronghead . . .	James . . .	Manly . . .	Poundage . . .	Poundage . . .
Recruiting Officer . . . . .	Balance . . .	Kite . . .	Constable . . .	Scruple . . .	Scruple . . .	Scruple . . .
Revenge . . . . .	Alonzo . . .	Carlos . . .	Manuel . . .	Carlos . . .	Alvarez . . .	Alvarez . . .
Richard III . . . . .	Henry VI . .	Richmond . . .	Buckingham . .	Ratcliff . . .	Richard . . .	Henry VI . . .
Roman Father . . . . .	Horatius . . .	Publius . . .	Valerius . . .	Valerius . . .	Valerius . . .	Valerius . . .
Romeo and Juliet . . . . .	Benvolio . . .	Capulet . . .	Friar John . . .	Prince . . .	Prince . . .	Prince . . .
School for Scandal . . . . .	Sir Peter . . .	Sir Oliver . . .	Servant . . .	Joseph . . .	Joseph . . .	Joseph . . .
She Stoops to Conquer . . .	Young Marlow .	Hardcastle . . .	Diggory . . .	Hastings . . .	Sir Charles . .	Sir Charles . .
Spanish Fryar . . . . .	Gomez . . .	Dominick . . .	Pedro . . .	Pedro . . .	Pedro . . .	Pedro . . .
Tamerlane . . . . .	Monesses . . .	Bajazet . . .	Tamerlane . . .	Haly . . .	Dervise . . .	Dervise . . .

their length of service, were entitled to be classed as leading men. These were Heard, Lewis, Shakespeare, Atherton, Smith and Tilyard. Heard and Shakespeare will be met hereafter, the former as a member of the old American Company; but it was thought best to include his list of parts here as illustrating an epoch in his professional life and in the revival of the

## THE LEADING MEN—THEIR PARTS.

PLAYS.	Heard.	Lewis.	Shakespeare.	Atherton.	Smith.	Tilyard.
Theodosius . . . . .	Theodosius	Marcian . . . . .			Lucius . . . . .	Aranthes . . . . .
Times . . . . .	Sir William	Waters . . . . .			Bromley . . . . .	
Venice Preserved . . . . .	Jaffier . . . . .	Conspirator	Priuli . . . . .	Conspirator		
West Indian . . . . .	Stockwell . . . . .	Capt. Dudley	Fulmer . . . . .	Stukely . . . . .		Varland . . . . .
Wonder . . . . .	Don Pedro . . . . .	Don Lopez . . . . .	Lissardo . . . . .	Vasquez . . . . .		Alguzil . . . . .
Zara . . . . .	Lusignan . . . . .	Nerestan . . . . .	Orasmin . . . . .	Melidor . . . . .		Chatillon . . . . .
FARCES.						
All the World's a Stage . . . . .	Wat . . . . .				Charles . . . . .	
Apprentice . . . . .		Gargle . . . . .	Wingate . . . . .			Catchpole . . . . .
Catharine and Petruchio . . . . .					Hortensio . . . . .	Baptista . . . . .
Cheats of Scapin . . . . .	Gripe . . . . .	Shift . . . . .		Sly . . . . .		Leander . . . . .
Chrononhotonthologos . . . . .		Chro . . . . .	Fadlidinida . . . . .			
Citizen . . . . .		Sir Jasper . . . . .	Young Wilding . . . . .	Dapper . . . . .		Sir Jasper . . . . .
Contract . . . . .		Capstern . . . . .	Lovemore . . . . .			
Contrivances . . . . .	Argus . . . . .		Robin . . . . .			2d Mob . . . . .
Cross Purposes . . . . .	Consol . . . . .	Grub . . . . .		Harry—Frank . . . . .	George Bevil . . . . .	
Devil in the Wine Cellar . . . . .	Sir Timothy . . . . .	Cuttum . . . . .		Robin . . . . .		Sprightly . . . . .
Devil Upon Two Sticks . . . . .	Asmodeus . . . . .	Testy . . . . .			Apozem . . . . .	
Ghost . . . . .		Sir Jeffry . . . . .	Roger . . . . .	Clinch . . . . .		Trusty . . . . .
Harlequin in Hell . . . . .	Pantaloon . . . . .	Clown . . . . .		Harlequin . . . . .		
High Life Below Stairs . . . . .	Coachman . . . . .	Sir Harry . . . . .		Kingston . . . . .		Robert . . . . .
Hob in the Well . . . . .	Old Hob . . . . .		Dick . . . . .			Friendly . . . . .
Irish Widow . . . . .	Kocksey . . . . .	Bates . . . . .				
Lethe . . . . .	Old Man . . . . .	Æsop . . . . .				
Lying Valet . . . . .		Guttle . . . . .		Cook . . . . .		
Mayor of Garratt . . . . .	Mug . . . . .	Heeltap-Jollop . . . . .	Lint . . . . .	Roger . . . . .	Bruin . . . . .	Jollop . . . . .
Miller of Mansfield . . . . .			Lurewell . . . . .			Dick . . . . .
Miss in Her Teens . . . . .			Puff . . . . .			Jasper . . . . .
Mock Doctor . . . . .	Hellebore . . . . .	Sir Jasper . . . . .				Harry . . . . .
Old Maid . . . . .		Cape . . . . .		Footman . . . . .		
Padlock . . . . .					Leander . . . . .	Don Diego . . . . .
Romance of an Hour . . . . .		Sir Hector . . . . .	Pillage . . . . .			Ormsby . . . . .
Stage Coach . . . . .	Tom Jolt . . . . .				Capt. Basil . . . . .	
Thomas and Sally . . . . .	Joan . . . . .	Thomas . . . . .				
Too Civil by Half . . . . .	Bustle . . . . .	Sir Toby . . . . .			Bumper . . . . .	
Two Misers . . . . .	Hunks . . . . .	Osman . . . . .			Hali . . . . .	
Upholsterer . . . . .					Rovewell . . . . .	
Virgin Unmasked . . . . .	Blister . . . . .	Goodwill . . . . .				
Witches . . . . .	Pantaloon . . . . .	Clown . . . . .	Barber . . . . .	Harlequin . . . . .		Watchman . . . . .
Wrangling Lovers . . . . .		Lopez . . . . .			Carlos . . . . .	

drama in America. Heard remained in Baltimore for some time after Ryan's company disbanded, where it seems his young wife, Margaret Heard, died in October, 1784, in her twentieth year. Mr. Lewis was, after Mr. Heard, the most available member of the company. That he possessed some skill as an actor is shown by his parts and his long service. Beyond these nothing is known in regard to him. Mr. Atherton was useful, but not ambitious, and Mr. Smith, as the conditions under which his services were rendered show, ambitious, but not useful. It is probable that all these, except Mr. Heard, continued to make Baltimore their home.

Another group of actors, each of whom deserves a parting word, comprised Willis, Davids, Twyford and Church. Mr. Willis'

MR. WILLIS' PARTS.

*Plays.*

A Bold Stroke for a Wife . . . . .	Sackbut
All in the Wrong . . . . .	Brush
Beggar's Opera . . . . .	Mat o' the Mint
Cato . . . . .	Sempronius
Grecian Daughter . . . . .	Arcas
Gustavus Vasa . . . . .	Siward
Hamlet . . . . .	Horatio
King Henry IV. . . . .	Louis
King John . . . . .	Salisbury
Lear . . . . .	Usher
Love in a Village . . . . .	Hodge
Merchant of Venice . . . . .	Lorenzo
Othello . . . . .	Montano
Recruiting Officer . . . . .	Bullock
Romeo and Juliet . . . . .	Peter
She Stoops to Conquer . . . . .	Jeremy
Tamerlane . . . . .	Omar
Wonder . . . . .	Frederick

*Farces.*

Apprentice . . . . .	Simon
Catharine and Petruchio . . . . .	Biondello
Contract . . . . .	Martin

first part was *Frederick* in the "Wonder," when it was given by Lindsay and Wall during their first season. At the outset his parts were insignificant, as *Jeremy* in "She Stoops to Conquer" and *Omar* in "Tamerlane;" but he was accorded the distinction of speaking Davids' epilogue on the last night of the season. As an actor Willis made little progress, but he seems to have developed some talent as a singer. He did not go with Ryan's company to New York. That he continued to reside in Baltimore is shown by the

fact that he played *Hodge* in "Love in a Village" on the 6th of December, 1783. The first mention

of Mr. Davids was at the close of Lindsay and Wall's first season, when he contributed the amusing "Farewell Epilogue" recited by

## MR. DAVIDS' PARTS.

*Plays.*

Beggar's Opera . . . . .	Peachum
Cato . . . . .	Lucius
Douglas . . . . .	Officer
Fair Penitent . . . . .	Rossano
Fatal Curiosity . . . . .	Eustace
Fatal Discovery . . . . .	{ Calmer Durstan
Fatal Marriage . . . . .	Count Baldwin
George Barnwell . . . . .	Trueman
Grecian Daughter . . . . .	{ Greek Herald Phocion
Inconstant . . . . .	First Bravo
King John . . . . .	Austria
Love and a Bottle . . . . .	Lovewell
Love in a Village . . . . .	Sir William Meadows
Macbeth . . . . .	Rosse
Miser . . . . .	Clerimont
Oroonoko . . . . .	Blanford
Provoked Husband . . . . .	John Moody
Recruiting Officer . . . . .	{ Thomas Scale
Revenge . . . . .	Alvarez
Richard III. . . . .	Stanley
Romeo and Juliet . . . . .	Paris
She Stoops to Conquer . . . . .	Hastings
Spanish Fryar . . . . .	Alphonso
Theodosius . . . . .	Leotine
Times . . . . .	Belford
West Indian . . . . .	{ Stukely Fulmer

*Farces.*

All the World's a Stage . . . . .	Sir Gilbert Pumpkin
Catharine and Petruchio . . . . .	Music Master
Chaplet . . . . .	Palemon

High Life Below Stairs . . . . .	Lovel
Stage Coach . . . . .	Fetch
Thomas and Sally . . . . .	Squire
Witches . . . . .	Clown

Mr. Willis. Davids made his first appearance as an actor the next season and remained with the company until it was disbanded. He was with the company in New York and in all its visits to Annapolis. His list of parts is interesting, because it represents the work of an amateur who took to the stage as an amusement and became a professional player. In the plays and farces he played "old men" and "juveniles" as the occasion demanded, many of them being insignificant; but he seems to have possessed some musical ability, or he would scarcely have been accorded *Peachum* in the "Beggar's Opera," *Sir William Meadows* in "Love in a Village," the *Music Master* in "Catharine and Petruchio," and *Palemon* in the "Chaplet." The

Cheats of Scapin . . . . . Thrifty  
 Citizen . . . . . Old Philpot  
 Contract . . . . . Captain Sprightly  
 Cross Purposes . . . . . Robin  
 Devil Upon Two Sticks . . . . . Invoice  
 Ghost . . . . . Jonathan  
 Hob in the Well . . . . . Sir Thomas Testy  
 Lethe . . . . . Fine Gentleman  
 Lying Valet . . . . . Beau Trippet  
 Mayor of Garratt . . . . . Bruin  
 Miss in her Teens . . . . . Captain Loveit  
 Mock Doctor . . . . . Davy  
 Old Maid . . . . . Harlow  
 Stage Coach . . . . . Nicodemus Somebody  
 Too Civil by Half . . . . . Butler  
 Two Misers . . . . . Mustapha  
 Upholsterer . . . . . Quidnunc  
 Virgin Unmasked . . . . . Coupee  
 Witches . . . . . Maccaroni

surprising thing about his parts is their number. That Mr. Davids continued to make the amusement of the public a business after the Baltimore company was disbanded, is indicated by the fact that on the 27th of February, 1786, he gave readings at Carlisle, Pennsylvania. Mr. Twyford's roles were few and unimportant. As a rule, they possessed a dignity as nearly befitting the cloth as it was possible that anything in the theatrical way should befit it. Among these two were especially characteristic, *Pandulph*, the arrogant legate in "King John," and *Friar Laurence*, the too sympathetic priest in "Romeo and Juliet." He was probably given the *Ghost* in "Hamlet," because of his reading of Shakspeare's splendid speeches. Twyford played only in the two Maryland cities, and he did not resume

his place in the company after its return from New York. While Mr. Twyford could scarcely have occupied a position of much importance in the church, it is certain that Mr. Church filled a very humble place in the theatre. That these, as well as their predecessors and successors in the same line of parts, were Baltimore ama-

## MR. TWYFORD'S PARTS.

*Plays.*

Beaux' Stratagem . . . Sir Charles Freeman  
 Constant Couple . . . . . Vizard  
 Hamlet . . . . . Ghost  
 King John . . . . . Pandulph  
 Merchant of Venice . . . . . Duke  
 Richard III. . . . . Catesby  
 Romeo and Juliet . . . . . Friar Laurence

*Farces.*

High Life Below Stairs . . . . . Philip  
 Romance of an Hour . . . . . Mr. Brownlow

teurs may be assumed with safety. Davids, Twyford and Church, or Street, Patterson, Brown and Killgour should have had any stage training. The average man has always been ready to attempt to act if he found the opportunity. These men found the opportunity and embraced it. This is shown in the fact that they played any-

It is scarcely possible that Willis,

## MR. CHURCH'S PARTS.

*Plays.*

Fatal Marriage . . . . .	Pedro
Inconstant . . . . .	Constable
Provoked Husband . . . . .	Constable
Theodosius . . . . .	Atticus

*Farces.*

All the World's a Stage . . .	Harry Stukely
Cheats of Scapin . . . . .	Octavian
Mock Doctor . . . . .	Robert
Upholsterer . . . . .	Belmour

## MR. STREET'S PARTS.

*Plays.*

All in the Wrong . . . . .	Young Belmont
Busybody . . . . .	Charles
Gamester . . . . .	Dawson
Gustavus Vasa . . . . .	Anderson
Hamlet . . . . .	Marcellus
Jane Shore . . . . .	Ratcliff
King Henry IV . . . . .	Sir Walter Blunt
Lear . . . . .	Albany
Merchant of Venice . . . . .	Salanio
Orphan . . . . .	Ernesto
Othello . . . . .	Gratiano
Recruiting Officer . . . . .	Captain Plume
Tamerlane . . . . .	Prince
Venice Preserved . . . . .	Bedamar
West Indian . . . . .	Charles Dudley
Wonder . . . . .	Colonel Briton

*Farces.*

Apprentice . . . . .	Dick
Citizen . . . . .	Beaufort
Contrivances . . . . .	Hearty
Devil Upon Two Sticks . . . . .	Invoice
Ghost . . . . .	Captain Constant
High Life Below Stairs . . . . .	Freeman

his humble but useful career as early as Lindsay and Wall's first season, making his *debut* as *Ernesto* in the "Orphan" on the 25th of January, 1782. He played during Lindsay and Wall's two seasons, but his name does not appear in the bills under Ryan's management. His best part was *Captain Plume* in the "Recruiting Officer," which he played for his benefit. Mr. Patterson's parts were fewer in number and even less important than Street's. Unlike Street, Patterson remained with the company after Ryan assumed control, but he

retired previous to the New York season. Mr. Brown, on the contrary, played both in Maryland and in New York. Mr. Brown

MR. PATTERSON'S PARTS.

*Plays.*

Beaux' Stratagem . . . . . Bagshot  
Inconstant . . . . . Third Bravo  
King Henry IV . . . . . Peto  
Mahomet . . . . . Ammon  
Provoked Husband . . . . . Servant  
Recruiting Officer . . . . . Collier  
Romeo and Juliet . . . . . Balthazar

*Farces.*

Devil in the Wine Cellar . . . . . Harry  
Devil Upon Two Sticks . . . . . Forceps  
High Life Below Stairs . . . . . Fiddler  
Mock Doctor . . . . . James  
Romance of an Hour . . . . . Servant

an actor. Mr. Killgour was one of the original members of Lindsay and Wall's company. He made his first appearance on the opening night of the Baltimore Theatre as *Catesby* in "Richard III." His subsequent parts were few in number and even less important than the role in which he made his *debut*—the *Servant* in the "Busybody," the *Waiter* in the "Gamester," the *Captain of the Guard* in "Lear," *Quill-drive* in the "Citizen," and one of the *Mob* in the "Contrivances." Killgour's attempt to become an actor evidently proved a failure.

joined the Baltimore company before Ryan assumed the management, but he seldom appeared until the company went to New York. His list of parts shows that he was content with modest roles, and the fact that he made the long journey from Baltimore to New York to exhibit his abilities as a player, indicates that he had set his heart upon becoming

MR. BROWN'S PARTS.

*Plays.*

Fatal Discovery . . . . . Calmer  
George Barnwell . . . . . Blunt  
Grecian Daughter . . . . . Calippus  
King Henry IV . . . . . Bardolph  
Richard III . . . . . Dighton  
Spanish Fryar . . . . . Bertram

*Farces.*

Cheats of Scapin . . . . . Leander  
Devil Upon Two Sticks . . . . . Forceps  
Lethe . . . . . Charon  
Lying Valet . . . . . Cook  
Mayor of Garratt . . . . . Snuffle  
Old Maid . . . . . Heartwell  
Upholsterer . . . . . Pamphlet

The parts of Mr. Roussell, the

dancer of the company, were confined to pantomimic and terpsichorean roles. He continued to give dancing lessons in Baltimore for many years. This finishes the list of actors who appeared with the Baltimore company previous to the New York engagement.

What is remarkable about this Baltimore company is its great activity and the large number of minor actors and actresses presented to the public within the brief period of two years and one month. Mr. Wall appeared altogether in forty-one plays and twenty-nine farces, Mr. Ryan in twenty-eight plays and fourteen farces, and Mrs. Ryan in twenty-eight plays and sixteen farces. Of the minor players not fewer than twenty actors and fifteen actresses were introduced to the American stage during this time. All this is a curious comment on the success that was allowed to attend the effort to obliterate all recollection of the company, its members and its work. Even the credit of introducing the drama at Baltimore is accorded to the old American Company by Dunlap and Durang, both of whom came under Hallam's influence. Perhaps it would not be fair to accuse Hallam of a deliberate attempt to falsify history, that offense being more chargeable to the note-takers who accepted his rambling talk as historical truth.

## CHAPTER XI.

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### THE AMERICAN COMPANY IN JAMAICA.

PERFORMANCES FROM 1779 TO 1782—THE PLAYERS AND THE PLAYS—  
SOME IMPORTANT CASTS—OLD ACQUAINTANCES—MISS WAIN-  
WRIGHT AND MISS CHEER—MR. HENRY'S COMEDY AND A COM-  
EDY BY MISS CHEER—DEATH OF MR. HUGHES.

THE theatre in Jamaica before and during the American Revolution was so intimately associated with the history of the American Company that the information available in regard to the stay of our comedians in that island, and the work they performed while there, is necessary to the illustration of the development and growth of the drama in the United States. This information is in its nature meagre enough, but it is sufficiently complete for the period it covers, and that period is fortunately the most interesting in the entire epoch of the absence of the company from the continent. The story of this epoch becomes all the more interesting because of the fact that Jamaica had always been the retreat of the Colonial players. The elder Hallam retired to Jamaica in 1754, and died there. It was there that Douglass recruited his first company in 1758, and there that he returned in 1762. There he recruited his second company, which he brought to Philadelphia in 1766. It was there, too, that the American Company went in 1774-5, its principal members residing there during the next ten years. That a part of the company gave performances

at Kingston, at intervals between 1775 and 1778, is certain, but I have been able to ascertain nothing in regard to them. It is clear, however, from a letter dated at Kingston, January 9th, 1779, and printed in the *Pennsylvania Packet* in April, that there were no performances during the latter part of 1778, for it is said that the theatre had been "for some time shut up." It was announced, however, that it was to be speedily opened under the management of Mr. Hallam, "from whose theatrical qualifications," it was said, "the public may expect their usual agreeable entertainment." Unfortunately the date of the opening has not been preserved, the first of this series of performances on record being that of May 1st, 1779, the date when the publication of the *Jamaica Mercury and Kingston Weekly Advertiser* was begun.

Instead of attempting to group the performances of 1779-82, under Mr. Hallam's direction, into separate seasons, it has been thought better to sum up the work of these two years in one consecutive list. In the production of "Douglas" Mr. Hallam was *Norval*, but the part of *Lady Randolph* was played by "a lady, being her first appearance." Between the play and the farce the "Drunken Peasant" was danced by Mr. Godwin, who had been a member of the American Company many years before. The first casts printed were those of "Percy" and the "Lying Valet."

LIST OF PERFORMANCES.

1779.	
May 1—	Douglas . . . . . Home
	Citizen . . . . . Murphy
15—	Percy . . . . . Miss More
	High Life Below Stairs . Townley
June 1—	Choleric Man . . . Cumberland
	Catharine and Petruchio . Shakspeare
26—	Percy.
	Lying Valet . . . . . Garrick
Oct. 2—	She Stoops to Conquer . Goldsmith
	Thomas and Sally . . . Bickerstaff
22—	Merry Wives of Windsor
	Shakspeare
	Lying Valet.
30—	Devil Upon Two Sticks . . Foote
	Devil to Pay . . . . . Coffey
Nov. 13—	Maid of the Mill . . . Bickerstaff
	Apprentice . . . . . Murphy
27—	Duenna . . . . . Sheridan
	Apprentice.

1780.  
 Feb. 16—Lyar . . . . . Foote  
     Theatrical Candidates.  
     23—Lyar.  
         Theatrical Candidates.  
         Old Maid . . . . . Murphy  
 Mar. 11—Duenna.  
     Reprisal . . . . . Smollett  
 April 1—Shipwreck . . . . . Cumberland  
     Genii . . . . . Woodward  
     8—Roman Father . . . Whitehead  
     Man and Wife . . . . . Colman  
 May 6—English Merchant . . . Colman  
     Who's the Dupe? . . Mrs. Cowley  
 June 3—Rivals . . . . . Sheridan  
     Genii.  
     28—Law of Lombardy . . . Jephson  
     Ghost . . . . . Mrs. Centlivre  
 July 8—Busybody . . . . . Mrs. Centlivre  
     15—Beaux' Stratagem . . . Farquhar  
     Ghost.  
     22—Orphan . . . . . Otway  
     Devil Upon Two Sticks.  
 Aug. 15—Countess of Salisbury . . Hartson  
     Mock Doctor . . . . . Fielding  
 Sept. 2—Merchant of Venice . . Shakspeare  
     Padlock . . . . . Bickerstaff  
     9—Merchant of Venice.  
     Virgin Unmasked . . . Fielding  
 Oct. 7—Venice Preserved . . . Otway  
     Lethe . . . . . Garrick  
     (Gentlemen of the Army.)  
     21—Zara . . . . . Hill  
     Duke and No Duke . . . Cokaine  
     (Benefit of the American Company  
     by Gentlemen of the Army.)  
     28—Suspicious Husband . . . Hoadly  
     Lethe.  
     (Characters by Gentlemen of the  
     Army for Benefit of Distressed  
     Widows and Orphans.)  
 Nov. 11—Macbeth . . . . . Shakspeare  
     (Gentlemen of the Army.)  
     Thomas and Sally.  
     21—Maid of the Mill.  
     Old Maid.

Hannah More's tragedy was new and had the prestige of being a Covent Garden success. The cast shows that there were two Wignell's in the company—Mr. Wignell who played *Edrick*, and Mr. T. Wignell who was the *Earl Percy*. The names that were familiar to American theatre-goers of that time were those of Mr. Hallam as *Earl Douglas*, Mr. Goodman as *Earl Raby*, Mr. Morris as *Sir Hubert*, Mr. Woolls as *Harcourt*, Mrs. Morris as *Elwina* and Miss Wainwright as *Bertha*. It will thus be seen that Mr. Goodman did not remain in Philadelphia during the War for Independence, as has been supposed, and that Miss Wainwright had gone to Jamaica and resumed the stage in earnest. News of Mr. Garrick's death having arrived a few days before, the "Lying Valet" was now announced as "written by the late Mr. Garrick." For *Melissa*, in the farce, a new name occurs—Mrs. Hamilton. Among the casts

of this period the most interesting, perhaps, was that of the "Merry Wives of Windsor." This comedy was produced under Mr. Douglass' management at the Southwark Theatre, Philadelphia, in 1770, but the distribution of parts is unknown. Mr. Douglass was probably the *Falstaff* in the comedy, as he always was in the tragedy, "King Henry IV," Mr. Goodman, who now played the part, having at that time just forsaken Lawyer Ross' office for the stage. Then, as now, Mr. Hallam was probably *Ford*, Mr. Morris *Parson Evans* and Mr. Woolls *Pistol*. Mr. Godwin, who was now the *Host of the Garter*, had already retired from the American Company and become the leading spirit in the New American Company, and Miss Wainwright, who was now *Mrs. Page*, had also previously retired. Mr. Hughes, the *Slender*, in Jamaica, did not join the company until 1773, and Mr. T. Wignell, the *Dr. Cains*, did not make

- Nov. 25—Duenna.  
Ghost.
- Dec. 9—Rule a Wife and Have a Wife  
Fletcher  
(Gentlemen of the Army.)  
Midas . . . . . O'Hara
- 1781.
- Feb. 6—Wonder . . . . . Mrs. Centlivre  
Deuce is in Him . . . . Colman  
Vintner Tricked . . . . Yarrow
- 10—Love in a Village . . Bickerstaff  
Harlequin Collector.
- 17—Hamlet . . . . . Shakspeare  
Harlequin Collector.
- Mar. 31—Distressed Mother . . . Phillips  
Old Maid.
- April 7—Distressed Mother.  
Spanish Fryar . . . . . Dryden
- 14—Lionel and Clarissa . . Bickerstaff  
Irish Widow . . . . . Garrick  
(Mrs. Hamilton's Benefit.)
- 21—Virginia . . . . . Crisp  
Love a la Mode . . . . Macklin  
(Mr. Hallam's Benefit.)
- 28—All for Love . . . . . Dryden  
Tony Lumpkin in Town . O'Keefe  
(Mr. Woolls' Benefit.)
- May 12—She Wou'd and She Wou'd Not  
Cibber  
Triumph of Genius.  
(Mrs. Morris' Benefit.)
- 26—School for Scandal . . Sheridan  
Padlock.  
(Mrs. Raynard's Benefit.)
- June 2—Gamester . . . . . Moore  
Shadows of Shakspeare . . Pratt  
Comus . . . . . Milton  
(Mr. Goodman's Benefit.)
- 30—Chapter of Accidents . . Miss Lee  
Anatomist . . . . . Ravenscroft  
(Miss Wainwright's Benefit.)
- July 18—Measure for Measure . Shakspeare  
Linco's Travels . . . . . Garrick  
Daphne and Amintor . Bickerstaff  
(Mr. Wignell's Benefit.)

- Aug. 4—Orphan of China . . . . Murphy  
Maid of the Oaks . . . . Burgoyne  
(Mr. Morris' Benefit.)
- 18—Romeo and Juliet . . . . Shakspeare  
Author . . . . . Foote  
(Miss Storer's Benefit.)
- 25—School for Soldiers . . . . Henry  
Quakers . . . . . Mrs. Centlivre  
(Mr. Henry's Benefit.)
- Sept. 1—Richard III . . . . Shakspeare  
Lilliputian Camp.  
(Mr. Godwin's Benefit.)
- 15—Rivals . . . . . Sheridan  
Reprisal.  
(Mr. Dermot's Benefit.)
- 22—Constant Couple . . . . Farquhar  
Genii.  
(Master Woolls' Benefit.)
- Oct. 6—Jealous Wife . . . . . Colman  
West India Lady's Arrival  
in London . . . . Miss Cheer  
(Miss Cheer's Benefit.)
- 22—Beaux' Stratagem.  
Irish Widow.  
(Mrs. Hughes' Benefit.)
- 27—Recruiting Officer . . . . Farquhar  
Shadows of Shakspeare.  
Reprisal.  
(A Speculative Night.)
- Nov. 3—Love in a Village.  
Devil Upon Two Sticks.  
(Master and Miss Woolls' Benefit.)
- Dec. 8—Belle's Stratagem . . Mrs. Cowley  
Kingston Privateer . . . . Pilon  
(Mr. Hallam's Benefit.)
1782.  
Jan. 5—King Henry IV . . . . Shakspeare  
(Mr. Moore's Benefit.)

his American *debut* before the Revolution. Mr. Morales, a Jamaica actor, who never appeared in the United States, was *Shallow*, Mr. Wignell *Page* and Master Woolls *Robin*. Mrs. Morris played *Mrs. Ford*, Mrs. Hamilton *Mrs. Quickly* and Mrs. Raynard, of whom this is the first mention, *Anne Page*. This cast shows the *personnel* of the company in Jamaica under Mr. Hallam's management in 1779, with the exception of Miss Storer, evidently Maria Storer, who was advertised for *Nell* for the first time when the "Devil to Pay" was given with the "Devil Upon Two Sticks," on the 30th of October. As Miss Storer was afterward the *Louisa* in the "Duenna," it is probable that she also appeared as *Patty* in the "Maid of the Mill." She seems to have been a

regular member of the company, although Mr. Henry was not.

Jamaica does not appear to have proved a profitable field for theatrical enterprise, for the theatre not only seems to have remained closed from the 27th of November, 1779, to the 16th of February, 1780, but previous to the reopening, and for some time afterward, Mr.

Hallam printed in the *Jamaica Mercury* an advertisement<sup>1</sup> of a scheme for a series of performances by subscription intended to secure him against loss. The plan must have proved satisfactory, for a season of theatrical activity followed, the newspapers showing that the performances were continued at intervals during the spring and summer and into the autumn. The house was reopened with Foote's comedy, the

## LYAR.

Young Wilding . . . Mr. Hallam  
Old Wilding . . . Mr. Goodman  
Sir James Elliot . . . Mr. Woolls  
Papillon . . . Mr. T. Wignell  
Miss Godfrey . Miss Wainwright  
Lucy . . . . . Miss Storer  
Miss Grantham . Mrs. Raynard

"Lyar," and a musical prelude on the opening and alterations of the theatre, called "Theatrical Candidates." In

## THEATRICAL CANDIDATES.

Mercury . . . Mr. Hallam  
Harlequin . Mr. T. Wignell  
Punch . . . . Mr. Dermot  
Pierrot . . . . Mr. Morris  
Comic Muse. Miss Wainwright  
Tragic Muse . Mrs. Raynard

the cast of the prelude is found the name of Mr. Dermot, who made

<sup>1</sup>MR. HALLAM'S SUBSCRIPTION SCHEME.

Kingston 24th January 1780.

Several Gentlemen having expressed their wishes, that a Plan could be fallen upon for the future support of the *Theatre*, calculated to render the Expense of frequenting Plays easier to the Public, & at the same time, the sum received of a sufficient Value to the Manager and Actors, to enable them to carry on their Profession; . . . . The following *Scheme* is humbly submitted to the Friends and Patrons of the Liberal Arts, for their consideration.

A *Subscription* is proposed for *Three* Months, to commence some time in February, & end in May in which time twenty four Plays may be acted, at the rate of two a week.


It is supposed that £75 per night would be a sum equal to the Incidental Expense, & a moderate support to the Performers.  
24 Plays at £75 each . . . . . £1800

200 Subscribers at 8 £ each (which is rating a Ticket for Admission for each play at 6s 8d.) will produce } £1600  
But there will be a Deficiency of . . . £200

This Difficiency, it is apprehended, may be supplied from the *Pit* Audience, and the Non-Subscribers to the *Boxes*, who are to pay the customary Prices.

When a competent number of subscribers are obtained, to give a prospect of the Plan's succeeding, the Tickets will be delivered, upon the Payment of the Money.

The Manager, on his part, promises and obliges himself, to do everything in his power that can conduce to the Entertainment of the Public—to get up as many New Plays as possible;—to revive the most approved *Old* ones;—in short, he will make it his Study, as it is undoubtedly his Interest, to superintend and conduct the Amusements of the Public in such a manner as to recommend his Labours to the future countenance of his Patrons.

 *Subscriptions* are received at the New Printing Office.

his first appearance with the American Company at the Southwark Theatre in November, 1773. When the "Old Maid" was given as the afterpiece on the second night, Mrs. Hamilton played the title-role for the first time. She came to the United States in 1787.

At this time Sheridan's comedies were the rage in England, and Mr. Hallam presented them in Jamaica as fast as he was able to

## DUENNA.

Carlos . . . . . A Gentleman  
Ferdinand . . . . . Mr. Hallam  
Don Jerome . . . Mr. Goodman  
Anthonio . . . . . Mr. Woolls  
Lopez . . . . . Mr. Morris  
Father Paul . . . . Mr. Hughes  
Father Dominick . Mr. Godwin  
Meagre Porter . . . Mr. Wignell  
Diego . . . . . Mr. Morales  
Isaac Mendoza . Mr. T. Wignell  
Louisa . . . . . Miss Storer  
Margaret . . . . . Mrs. Hamilton  
Clara . . . . . Mrs. Raynard

procure them.

The first on  
the list was  
the "Duenna."

It was first  
acted in Ja-  
maica, so far  
as the record  
shows, on the

## RIVALS.

Sir Anthony Absolute . Mr. Goodman  
Captain Absolute . . . Mr. Hallam  
Acres . . . . . Mr. Morris  
Sir Lucius O'Trigger . Mr. Godwin  
Fag . . . . . Mr. Woolls  
Coachman . . . . . Mr. Dermot  
Servant . . . . . Mr. Bacon  
Lydia . . . . . Mrs. Morris  
Mrs. Malaprop . Miss Wainwright  
Lucy . . . . . Miss Storer  
Julia . . . . . Mrs. Raynard

27th of November, 1779, and revived on

the 11th of March, 1780. Upon its revival Mrs. Morris played *Carlos* for the first time, Mr. Dermot *Father Paul* and Mr. Morales *Meagre*

## SCHOOL FOR SCANDAL.

Sir Peter Teazle . . . . . Mr. Goodman  
Charles Surface . . . . . Mr. Hallam  
Joseph Surface . . . . . Mr. Wignell  
Sir Oliver Surface . . . . . Mr. Morris  
Sir Benjamin Backbite . . . . Mr. Godwin  
Crabtree } . . . . . Mr. Morales  
Moses }  
Rowley . . . . . Mr. Woolls  
Trip . . . . . Mr. Roberts  
Snake . . . . . Mr. Sale  
Lady Sneerwell . . . . . Mrs. Morris  
Mrs. Candour . . . . . Miss Wainwright  
Maria . . . . . Miss Storer  
Lady Teazle . . . . . Mrs. Raynard

*Porter*. The cast of the "Rivals" speaks for itself. The only new name was that of Mr. Bacon, who played an insignificant part. Sheridan's masterpiece, the "School for Scandal," appears to have been presented only once—for the benefit of Mrs. Raynard, by whom it was advertised "for that night only." This cast is interesting not

only because it shows that Mr. Goodman was Hallam's first *Sir Peter* and Mrs. Raynard his first *Lady Teazle*, but because it presents the favorite members of the company who afterwards returned to the United States, Hallam, Wignell, Morris, Woolls, Mrs. Morris and Miss Storer, in their original roles. Mr. Sale, who was the *Snake*,

MERCHANT OF VENICE.

Shylock . . . Mr. Hallam  
Antonio . . Mr. Goodman  
Gratiano . . . Mr. Morris  
Lorenzo . . . Mr. Woolls  
Launcelot . . . Mr. Dermot  
Salanio . . . Mr. Madden  
Officer . . . Mr. Bacon  
Bassanio . . . Mr. Wignell  
Jessica . . . Mrs. Raynard  
Nerissa . . . Miss Storer  
Portia . . . Mrs. Morris

was perhaps a Jamaica aspirant; but Mr. Roberts, who played *Trip*, had been with the American Company from 1767 to 1774.

So far as it has been possible to ascertain the facts, ten of Shakspeare's pieces were advertised by the American Company in Jamaica—"Catharine and Petruchio," the "Merry Wives of Windsor," the "Merchant of Venice," "Macbeth,"

HAMLET.

Hamlet . . . . Mr. Hallam  
King . . . . Mr. Wignell  
Ghost } . . . Mr. Goodman  
Laertes }  
Horatio . . . . Mr. Godwin  
Polonius . . . . Mr. Morris  
Rosencranz . . . Mr. Woolls  
Guildenstern . . . Mr. Sale  
Player King . . . Mr. Morgan  
Francisco . . . . Mr. Bacon  
Gravediggers . . { Mr. Morris  
                              { Mr. Morgan  
Queen . . . . Mrs. Morris  
Player Queen . Miss Wainwright  
Ophelia . . . . Mrs. Raynard

ROMEO AND JULIET.

Romeo . . . . Mr. Henry  
Mercutio . . . Mr. Hallam  
Friar Laurence . Mr. Goodman  
Capulet . . . . Mr. Morris  
Benvolio . . . Mr. Wignell  
Tybalt . . . . Mr. Godwin  
Paris . . . . Mr. Woolls  
Montague . . . Mr. Dermot  
Friar John . . . Mr. Sale  
Apothecary . . Mr. Morales  
Page . . . Master Woolls  
Nurse . . . Mrs. Morris  
Lady Capulet . Mrs. Hamilton  
Juliet . . . . Miss Cheer

"Hamlet," "Romeo and Juliet," "Richard III," "King Henry IV" and "Florizel and Perdita," an adaptation from "A Winter's Tale." Of these we have casts of only seven — the

RICHARD III.

Richard . . . . Mr. Godwin  
Richmond . . . Mr. Moore  
King Henry . . . Mr. Henry  
Buckingham . . . Mr. Morris  
Catesby . . . . Mr. Wignell  
Lord Mayor . . Mr. Goodman  
Duke of York . Master Woolls  
Stanley . . . . Mr. Dermot  
Ratcliffe . . . . Mr. Woolls  
Norfolk . . . . Mr. Morales  
Tressel . . . . Mr. Hallam  
Queen Elizabeth . Mrs. Morris  
Duchess of York . Miss Storer  
Lady Anne . . . Mrs. Godwin

"Merry Wives of Windsor," recited in the earlier part of this chapter in introducing the company, the "Merchant of Venice," "Hamlet," "Romeo and Juliet," "Richard III," "Measure for Measure" and "Florizel and Perdita." The Mr. Wignell of the "Merchant of Venice" and the later casts was not the Mr. Wignell who played *Page* in the "Merry Wives of Windsor," but Thomas Wignell. The former had probably returned to England. As "Romeo and Juliet" was chosen for her benefit by Miss Storer, Mr. Henry, who does not appear to have been

MEASURE FOR MEASURE.

Duke of Vienna . Mr. Hallam  
 Angelo . . . . Mr. Henry  
 Escalus . . . . Mr. Goodman  
 Claudio . . . . Mr. Wignell  
 Provost . . . . Mr. Morales  
 Friar Peter . . Mr. Woolls  
 Clown . . . . Mr. Morris  
 Barnardine . . Mr. Godwin  
 Abhorson . . . Mr. Sale  
 Lucio . . . . Mr. Moore  
 Mariana . . . Miss Storer  
 Julietta . . Mrs. Hamilton  
 Francisca . Miss Wainwright  
 Isabella . . . Mrs. Morris

a member of the com-

pany at this time, consented to play *Romeo*, but the surprise of the cast is the reappearance of Miss Cheer as

*Juliet* "by particular desire, for this night only." Mr. Madden, who played *Salanio* in the "Merchant of Venice" and other parts, and Mr. Morgan, who was the *Player King*

FLORIZEL AND PERDITA.

Florizel . . . Mr. Wignell  
 Alcon . . . . Mr. Goodman  
 Antolicus . . . Mr. Moore  
 Camillo . . . . Mr. Dermot  
 Clown . . . . Mr. Morris  
 King . . . . Mr. Hallam  
 Perdita . . . . Mr. Morris

and one of the *Gravediggers* in "Hamlet," never attained to any distinction. In presenting "Richard III" for his benefit, Mr. Godwin advertised his assumption of the title-role as "an attempt to perform *Richard*." Mrs. Godwin's assumption of *Lady Anne* was announced as her second appearance. Godwin played *Harlequin* the same night and danced a "pastoral dance." It was several weeks before the production of "Richard III" that Mr. Wignell announced "Measure for Measure" for his benefit. Whether Mr. Henry finally played *Angelo* is uncertain. The benefit was postponed three times in consequence of his indisposition, and in the last advertisement it was said that means

had been taken to supply his place should his illness continue. In Wignell's advertisement also occurs the first mention of Mr. Moore "from the Theatre Royal in Liverpool," who was cast for *Lucio* in "Measure for Measure," and *Linco* in the interlude "Linco's Travels," with Wignell as *Clodpole* and Miss Wainwright as the *Old Woman*. Moore assisted at a number of the benefits, playing *Timurkan* in the "Orphan of China," and *Hurry* in the "Maid of the Oaks" for Mr. Morris, *Richmond* in "Richard III" for Mr. Godwin, and *Flatter* in the "Belle's Stratagem" for Mr. Hallam. In return, a benefit was tendered Mr. Moore for the 19th of December, the bill comprising the "Belle's Stratagem," "Linco's Travels" and "Florizel and Perdita." Mrs. Hamilton's illness caused its postponement to the 22d, when, on account of illness, it was again postponed, "King Henry IV" and "other entertainments" being finally announced for the 5th of January, 1782. Whether "Florizel and Perdita" was in the last bill, or whether Mr. Moore's benefit actually occurred, is left in doubt.

The only pieces presented in Jamaica that would have been new in the United States, apart from those given at benefits, were

MAN AND WIFE.	Sheridan's "Duenna" and "Rivals," Col- man's "Man and Wife, or Shakspeare Jubilee," and "English Mer- chant," R. Jephson's "Law of Lombardy," and Hartson's "Count- ess of Salisbury." To this list may be added	LAW OF LOMBARDY.
Marcourt . . . Mr. Hallam		Paladore . . . Mr. Hallam
Kitchen . . . Mr. Goodman		King . . . Mr. Goodman
Col. Frankly . . Mr. Woolls		Rinaldo . . . Mr. Woolls
Landlord . . . Mr. Godwin		Liscio . . . Mr. Morris
Luke . . . Mr. T. Wignell		Ascanio } . . Mr. Dermot
Snarl . . . Mr. Dermot		Forrester }
Fleece . . . Mr. Morales		Alberto . . . A Gentleman
Cross . . . Mr. Morris		Officer . . . Mr. Bacon
Mrs. Cross . Mrs. Hamilton		Bireno . . . Mr. Wignell
Charlotte . . . Miss Storer		Alinda . . . Mrs. Raynard
Lettice . . . Mrs. Morris		Laura . . . Miss Storer
Landlady . Miss Wainwright		Maria . . . Miss Wainwright
Sally . . . Mrs. Raynard		Sophia . . . Mrs. Morris

Foote's "Devil Upon Two Sticks" and Mrs. Cowley's "Who's the Dupe?" both of which were in the repertoire of the military Thespians.

## ENGLISH MERCHANT.

Lord Falbridge . . Mr. Hallam  
Freeport . . . . Mr. Morris  
Spatter . . . . Mr. Wignell  
Owen . . . . Mr. Woolls  
La France . . . . Mr. Godwin  
Messenger . . . Mr. Dermot  
Sir W. Douglas . Mr. Goodman

## All of these pieces

afterwards found  
their way to the  
American stage, except, perhaps, the  
"Law of Lombardy."

## COUNTESS OF SALISBURY.

Alwin . . . . Mr. Hallam  
Grey . . . . Mr. Goodman  
Morton . . . . Mr. Morris  
Leroches . . . Mr. Woolls  
Lord Randolph . Mr. Dermot  
Lord William . Master Woolls  
Raymond . . Mr. Wignell  
Eleanor . . . Mrs. Storer  
Ela . . . . Mrs. Morris

This tragedy was new, but it failed to meet with marked favor at Drury Lane, where it was first produced in 1779, and it seems to have had no better fortune in the hands of

## DEVIL UPON TWO STICKS.

Asmodeus } . . . . Mr. Hallam  
Dr. Squib }  
Sir Thomas Maxwell . Mr. Goodman  
Julep . . . . Mr. Hughes  
Apozem . . . . Mr. Morris  
McPherson . . . . Mr. Godwin  
Invoice . . . . Mr. Wignell  
Fingersee . . . . Mr. Woolls  
Diachylon . . . . Mr. Morales  
Dr. Last . . . . Mr. T. Wignell  
Margaret . . . Miss Wainwright  
Harriet . . . . Mrs. Raynard

## the American

## Company.

The whole  
list was not  
one to meet  
with much  
success either

## WHO'S THE DUPE?

Granger . . . . Mr. Hallam  
Doiley . . . . Mr. Morris  
Sandford . . . . Mr. Wignell  
Gradus . . . . Mr. Goodman  
Charlotte . . Miss Wainwright  
1st Nosegay Girl . Mrs. Hamilton  
2d Nosegay Girl . Miss Storer  
Miss Doiley . . Mrs. Raynard

in Jamaica at this time or afterward in  
the United States. Colman's "Man and

Wife" was a mere procession of Shakspeare's characters, suggested by Garrick's Jubilee and written to forestall his own pageant at Drury Lane. In the "English Merchant" the merchant failed to find an adequate representative in Yates—what the character was in the hands of Goodman it is impossible even to conjecture. The production of the "Countess of Salisbury" at this time was only noteworthy because it was the first tragedy in which Hallam appeared after his return to the United States. Foote's "Devil Upon Two Sticks" and

Mrs. Cowley's "Who's the Dupe?" were both favorites with the military players and play-goers of the time, and as the Jamaica audiences were to a great extent military and naval, the repertoire was naturally moulded to the taste of this important element among the company's patrons.

The plays and farces made familiar to American audiences by the American Company that were revived in Jamaica, including those presented for benefits, together with the distribution of parts, are here summarized, because they form the key to the character and composition of the company during the Revolutionary period. We find Hallam still easily in the lead, with Goodman second, and Wignell gradually overtopping Morris in comedy parts. Among the ladies we find Mrs. Raynard, of whom we know nothing, and Mrs. Morris rivals for the lead in tragedy and high comedy, and Miss Storer and Mrs. Wainwright contending for the first place in light comedy and opera. Messrs. Woolls, Dermot, Godwin and Hughes and Mrs. Hamilton took what they could get, it is to be hoped, with becoming thankfulness. Taking these productions in their chronological order, the earliest distribution of parts that we have is the cast of the "Lying Valet." In this farce the elder Wignell played *Trippet*. In the Southwark cast of "The Shipwreck," in 1772, Henry was *Belfield*; Woolls, *Skiff*, now played by Morales; Douglass, *Goodwin*; Johnson, *Francis*; Byerly, *Patterson*; Mrs. Henry, *Violetta*; Miss Storer, *Lucy*; Miss Richardson, *Fanny*, and Miss Hallam, *Sophia*. It will thus be seen that only Hallam, Goodman and Mr. and Mrs. Morris are in their original roles. Similar comparisons in the other pieces will show similar results. In these pieces the smaller roles were sometimes taken by players whose names are still unknown to fame—

Master Woolls as the *Page* in the "Orphan," Mr. Sale as the *Waiter* in the "Gamester," and Mr. Morgan as the *Miller* and Mr. Bacon as the *Porter* in "Harlequin Collector." The most important of the Jamaica amateurs was Isaac Morales, who appeared as *Alexas* in "All for Love," *Tom Errand* in the "Constant Couple," *John* in the "Jealous Wife," *Zimventi* in the "Orphan of China," *Father Dominick* in the "Spanish Fryar," *Sir Theodore Goodchild* in "Love a la Mode," and *Martin* in the "Anatomist." Beyond his parts nothing is known of Mr. Morales, except that he married Mrs. Sarah Miranda, a widow at Kingston, in the summer of 1781. It is, however, in one of these pieces, as *Beverly* in the "Gamester," that Mr. Henry's reappearance is chronicled. His reappearance was made for Mr. Goodman's benefit. On the same evening he was the *Comus* in Milton's masque and

## JAMAICA CASTS OF THE FAMILIAR PIECES

PLAYS.	Hallam.	Goodman.	Wignell.	Morris.	Woolls.
All for Love . . . . .	Marc Anthony	Ventidius . .	Dolabella . .	Serapion . . .	Myris . . . .
Beaux' Stratagem . . . . .	Archer . . .	Foigard . . .	Aimwell . . .	Scrub . . . .	Gibbet . . . .
Busybody . . . . .	Marplot . . .	Charles . . .	Sir George . .	Sir Francis . .	Whisper . . .
Constant Couple . . . . .	Sir Harry . .	Beau Clincher	Col. Standard	Smuggler . . .	Dicky . . . .
Distressed Mother . . . . .	Orestes . . .	Pyrrhus . . .	Pylades . . .	. . . . .	Phoenix . . . .
Gamester . . . . .	. . . . .	Lewson . . .	Stukely . . .	Jarvis . . . .	Dawson . . . .
Jealous Wife . . . . .	Oakley . . .	O'Cutter . . .	Charles . . .	Beagle . . . .	Paris . . . . .
Lionel and Clarissa . . . . .	Harman . . .	Col. Oldboy .	Jessamy . . .	Sir John . . .	Lionel . . . .
Love in a Village . . . . .	Woodcock . .	. . . . .	Hodge . . . .	. . . . .	Hawthorn . . .
Orphan . . . . .	Chamont . . .	Polydore . . .	Castalio . . .	Acasto . . . .	Ernesto . . . .
Orphan of China . . . . .	Zapheniri . .	Mirvan . . .	Hamet . . . .	. . . . .	Merat . . . . .
Recruiting Officer . . . . .	Plume . . . .	Bullock . . .	Brazen . . . .	Balance . . . .	Worthy . . . .
Roman Father . . . . .	Horatius . . .	Publius . . .	Valerius . . .	Hostilius . . .	1st Citizen . .
Shipwreck . . . . .	Belfield, Jr. .	Ironsides . .	Belfield, Sr. .	Dove . . . . .	Paterson . . .
Spanish Fryar . . . . .	Lorenzo . . .	. . . . .	Alphonso . . .	Gomez . . . .	Piero . . . . .
FARCES.					
Anatomist . . . . .	Crispin . . .	Simon . . . .	M. le Medicin	Old Gerald . .	Young Gerald .
Comus . . . . .	. . . . .	1st Spirit . .	Elder Brother .	. . . . .	2d Spirit . . .
Harlequin Collector . . . . .	. . . . .	. . . . .	Doctor . . . .	Clown . . . .	Magician . . .
Irish Widow . . . . .	Nephew . . .	Sir Patrick . .	Kecksey . . .	Whittle . . . .	Thomas . . . .
Love a la Mode . . . . .	. . . . .	Sir Callaghan	Squire Groom .	Mordecai . . .	. . . . .
Lying Valet . . . . .	Sharp . . . .	Guttle . . . .	Gayless . . . .	. . . . .	Dick . . . . .
Old Maid . . . . .	. . . . .	Harlow . . .	Clerimont . . .	Cape . . . . .	Heartly . . . .
Padlock . . . . .	Leander . . .	Mungo . . . .	. . . . .	. . . . .	Don Diego . . .

recited the famous Garrick monody, the "Shadows of Shakspeare." In regard to the monody the Kingston *Royal Gazette* said, that in reciting the "Shadows of Shakspeare," Mr. Henry had given himself no small field to show his abilities, but we are not told how he acquitted himself. Although Mr. Henry announced this as "the last of his performance," and that he had "no further engagement or connection with the theatre," he was advertised a week later, as already noted, as *Angelo* in "Measure for Measure," for Mr. Wignell's benefit, and later as *Zamti*, in the "Orphan of China," for the benefit of Mr. Morris, and he played *Romeo* on Miss Storer's night, when Miss Cheer made her reappearance as *Juliet*. His health, however, appears to have been delicate, and he played only on benefit occasions. Among these was his appearance as *Oakley* to Miss Cheer's *Mrs. Oakley* in

## OF THE AMERICAN COMPANY.

<i>Dermot.</i>	<i>Godwin.</i>	<i>Mrs. Morris.</i>	<i>Mrs. Ray- nard.</i>	<i>Miss Storer.</i>	<i>Miss Wain- wright.</i>	<i>Mrs. Hamil- ton.</i>
.....	.....	Cleopatra . .	Octavia . .	Iras . . . . .	.....	Charmion . .
Boniface . .	Sullen . . .	Mrs. Sullen .	Dorinda . .	Gipsy . . . .	Cherry . . .	.....
Sir Jealous .	.....	Miranda . . .	.....	Isabinda . . .	Patch . . . .	.....
Vizard . . .	Clincher, Jr.	Lady Lurewell	.....	Angelica . . .	Parley . . .	Lady Darling
.....	.....	Hermione . .	Andromache .	.....	Cephisa . . .	Cleone . . .
.....	Bates . . . .	Mrs. Beverly .	.....	Charlotte . .	Lucy . . . . .	.....
Buffet . . .	.....	Lady Free love	.....	Harriet . . . .	Toilet . . . .	Maid . . . .
Jenkins . . .	.....	Jenny . . . .	Diana . . . .	.....	Clarissa . . .	Lady Mary .
Eustace . . .	Sir William .	.....	.....	Lucinda . . .	Rosetta . . .	Mrs. Deborah
Chaplain . .	.....	Monimia . . .	.....	Serina . . . .	Florella . . .	.....
Orasmin . .	Octar . . . .	Mandane . . .	.....	Arsace . . . .	.....	.....
Appletree .	Coffer . . . .	Sylvia . . . .	.....	Lucy . . . . .	Rose . . . . .	Melinda . . .
Soldier . . .	2d Citizen .	Horatia . . .	.....	Valeria . . . .	.....	.....
Goodwin . .	Francis . . .	Lady Dove . .	Sophia . . .	Violetta . . .	Fanny . . . .	Lucy Waters
.....	.....	.....	Elvira . . . .	.....	.....	.....
.....	.....	.....	Angelica . . .	Waiting Woman	Beatrice . . .	Doctor's Wife
.....	Y'nger Brother	Bacchante . .	Sabrina . . .	Lady . . . . .	Euphrosyne .	Bacchante . .
.....	Harlequin . .	.....	.....	.....	.....	Columbine . .
Bates . . . .	.....	Widow Brady .	.....	.....	.....	.....
.....	.....	.....	.....	Lady . . . . .	.....	.....
.....	.....	Mrs. Gadabout	.....	.....	Kitty Pry . .	Melissa . . .
.....	.....	.....	Mrs. Harlow .	.....	.....	Miss Harlow .
.....	.....	Ursula . . . .	Leonora . . .	.....	.....	.....

the "Jealous Wife," when that lady was accorded a benefit by the company. When the "Recruiting Officer" was given on the 27th of October, 1781, Mr. Henry appearing as *Sergeant Kite* and reciting the "Shadows of Shakspeare," he announced that, in conjunction with Mr. Wignell, he had "bought the house"—that is, they had agreed to give a certain sum to the company in consideration of the receipts. Mr. Henry also acted with Mr. Wignell in managing a benefit for Mrs. Hughes, the widow of George Hughes, for many years a member of the company, who died, after a short illness, on the 16th of October, 1781, for whose benefit "Much Ado About Nothing" and the "Irish Widow" had been announced for the 20th. In consequence the date was changed to the 22d, and the "Beaux' Stratagem" substituted for "Much Ado About Nothing." On this occasion Henry played *Sullen* and Mrs. Godwin contributed her mite as *Lady Bountiful*.

An incident of the close of the year 1780 was the appearance of some of "the gentlemen of the army" in a number of those heavy tragedies that the British military Thespians of that time affected, once in behalf of the distressed widows and orphans of the soldiers and sailors, but generally "for the benefit of the American Company." On

PROLOGUE TO "VENICE PRESERVED."

In vain we've begg'd th' unwilling Wits to write  
A smart new Prologue for this strange new Sight;  
Nor Wit they'd give your Plaudits to engage,  
Nor tuneful verse to sooth the Critic's Rage;  
Instead of Prologue then, dry, droll, and terse,  
Cloathed in the pleasing Dress of polished Verse,  
If an unvarnished Tale may claim your Ear,  
I'll tell you who we are, and why we're here:

In Days of Yore, when first this fruitful land  
Disclosed its Wealth to Cultivation's Hand,  
And, like a Statue from the rugged Stone,

two of these occasions  
there was the "original  
prologue" with which  
the military poets were  
always ready to supply  
the military players. The  
one supplied for "Venice  
Preserved," it will be  
observed, smacks some-

what of that provided for the opening of the New York Theatre, in 1779. Although the work of the professional players seldom elicited remark from the Jamaica press, the crude efforts of the military performers called out unstinted praise. "On Saturday last," said the *Royal Gazette* of October 14th, 1780, "the tragedy of 'Venice Preserved' and the dramatic satire of 'Lethe, or Æsop in the Shades,' were performed at the theatre in

At each new Labour with new Beauties shone,  
Two Sisters from Parnassus wished to try  
Their fortunes in the growing Colony :—  
Thalia and Melpomene their Names,  
And this enchanted Spot receiv'd the Dames ;  
Long here they flourished, but of late they found  
Their Crops less ample, tho' still rich the Ground ;  
Anxious Melpomene first took th' Alarm,  
"I'll call new Labourers to the failing Farm,"  
She cry'd, "Soldiers I claim, the Sons of Rage,  
Decked in my Terrors when fell war they wage,  
With my sublimest sentiments still fraught,  
They will assist me, for they know they ought,"  
Thalia smiling said, "They too are *mine*.  
Vot'ries of Love, of Friendship, Mirth and Wine,  
When social Pleasures elevate the Soul,  
Bacchus and I replenish every bowl,  
Together let us call them to our Aid."—  
The sisters summoned us, and we obey'd :  
Now let me see—where shall our Work begin ?  
Sure that fine Mountain\* can't be Rock within ;  
All round th' Enclosures† sweet strait canes I view,  
A fine Savannah‡ that, well watered too—  
May still such Harvests drooping Merit prop,  
And each Night's Labour bring as fine a crop [*going*].

[*Returns*]

But hold—one word, as we're New Negroes here,  
Kind overseers, be not too severe.—

\*Upper Boxes. †Side Boxes. ‡Pit.

this town, by gentlemen of the army, before a numerous and brilliant assembly, for the benefit of the American company of comedians. The principal characters in both pieces were supported with a degree of spirit and propriety that would have reflected honor on approved veteran actors ; but as any eulogium we could make on a performance so much beyond our most sanguine conceptions, would fall infinitely short of its real merit, we shall content ourselves with observing, that high as the expectations of the public were raised, we do injustice to the theatrical abilities of the gentlemen who gave this rich

repast, when we barely say that those expectations were amply gratified." The prologue to "Venice Preserved" was recited by the gentle-

PROLOGUE TO THE "SUSPICIOUS HUSBAND."

With doubt, joy, apprehension! almost dumb,  
Once more to face this awful court I come,  
Lest *Frankly* suffer by my anxious fear,  
Before he enters, I myself appear.  
I'm told (what flatt'ry to my heart) that you  
Have wished to see me, nay have prest it too.  
Alas! 'Twill prove another much ado—  
I, like a boy who long has truant played,  
No lessons got, no exercises made,  
On bloody Monday take my fearful stand,  
And often eye the birchen-scepter'd hand;—  
'Tis twice three years since last the flags I trod  
Sans Friendship smile, or e'en the Critic's nod,  
A very ninepin, I this int'rim thro',  
Knock'd down by sickness, now set up by you,  
In six such tedious years the spirits cool,  
And yet again, I feign would play the fool,  
'Tis my heart's first wish; because I know,  
Oft from example virtuous actions flow,  
Worn in the service you my faults will spare,  
And make allowances for wear and tear?  
A Chelsea pensioner, rich in fears,  
Fights o'er in prattle all his former wars,  
Those past the service may the young ones teach  
To march, present, to fire, and mount the breach.  
Shou'd the drum beat to arms, at first he'd grieve  
For wooden leg, lost eye, or armless sleeve,  
Then cock his hat, look fierce and swell his chest,  
The widow! orphan! calls and, zounds, I'll do my best.

man who acted *Pierre*,  
and that provided for the  
"Suspicious Husband"  
by the gentleman who  
performed the part of  
*Frankly*. Singularly  
enough, while the gentle-  
men of the army were  
rehearsing for their first  
performance at Kingston,  
the theatre was robbed  
of many articles belong-  
ing to the men's ward-  
robe, for the recovery of  
which a reward of £50  
was offered by L. Hallam,  
M. R. These initials  
meant "Master of the  
Revels."

When the benefits began in the spring of 1781, most of the plays that were new to this side of the Atlantic had their production. Mr. Hallam led off with Henry Crisp's tragedy, "Virginia," and Mr. Woolls followed closely with O'Keefe's farce, "Tony Lumpkin in Town," as the afterpiece to "All for Love." The tragedy does not seem to have been repeated by the American Company, either in Jamaica or the United States, but the farce became very popular

in this country. Mr. Crisp's effort to tell on the stage the story of the noble Roman's sacrifice of his daughter to save her from the lust

## VIRGINIA.

Virginius . . . Mr. Hallam  
Lucius Scilius . Mr. Wignell  
Claudius . . . Mr. Morris  
Rufus . . . . Mr. Woolls  
Caius . . . . Mr. Morales  
Appius . . . . Mr. Goodman  
Marcia . . . . Mrs. Morris  
Plautia . . Miss Wainwright  
Virginia . . Mrs. Raynard

of Appius, the decem-  
vir, was not the least  
successful of the many  
attempts to put this  
tragic tale in dramatic  
form. It was superior  
to the later version  
of John Howard

## TONY LUMPKIN IN TOWN.

Tony Lumpkin, Mr. Hallam  
Mr. Jonquil . Mr. Goodman  
Tim Tickle . . Mr. Wignell  
Belville . . . Mr. Morales  
Frank . . . . Mr. Woolls  
Tailor . . . . Mr. Sale  
Painter . . . Mr. Goodman  
Diggory . . . Mr. Morris  
Lavender . Miss Wainwright  
Mrs. Jonquil . Mrs. Raynard

Payne, and scarcely inferior to the "Virginius" of James Sheridan Knowles that finally supplanted all the others. O'Keefe's farce in Jamaica was called the "Maccaroni"—equivalent to the "Dude" in modern slang—but in England the word "dilletanti" was used as a sub-title. Later it was always "Tony Lumpkin in Town."

The pieces chosen by Mr. and Mrs. Morris were characteristic of that oddly assorted pair. Mrs. Morris offered for her benefit

## SHE WOU'D AND SHE WOU'D NOT.

Frappanti . . . . Mr. Hallam  
Octavio . . . . Mr. Goodman  
Don Philip . . . . Mr. Wignell  
Don Louis . . . . Mr. Woolls  
Diego . . . . . Mr. Godwin  
Vasquez . . . . . Mr. Morales  
Corrigidore . . . . Mr. Sale  
Don Manuel . . . . Mr. Morris  
Rosara . . . . . Mrs. Raynard  
Violetta . . . . Miss Wainwright  
Flora . . . . . Mrs. Hamilton  
Hypolita . . . . . Mrs. Morris

Cibber's "She  
Wou'd and She  
Wou'd Not," a  
busy, bristling,  
sprightly com-  
edy, in which  
she found in

## TRIUMPH OF GENIUS.

Harlequin . . Mr. Godwin  
Witch } . . Mr. Wignell  
Mercury }  
Van Dunder . Mr. Morales  
Cross Stitch . . Mr. Sale  
French Valet . Mr. Woolls  
Dutch Boor . . Mr. Morris  
Columbine . . Mrs. Morris

*Hypolita* a role suited to her grand style  
and superb physique. The part has  
found no modern representative, except

Ada Rehan under Augustin Daly's management. As an afterpiece

Mrs. Morris added a new pantomime, the "Triumph of Genius," in which she played *Columbine* for the first time. Always modest, but often eccentric, Mr. Morris, on the other hand, chose the "Orphan of China," and added Burgoyne's "Maid of the Oaks." On the same

MAID OF THE OAKS.

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Oldworth } . . . . .	Mr. Goodman
O'Daub } . . . . .	
Old Grovely . . . . .	Mr. Morris
Sir Harry Grovely . . . . .	Mr. Wignell
Dupely . . . . .	Mr. Godwin
Hurry . . . . .	Mr. Moore
Architect . . . . .	Mr. Dermot
1st Lamplighter . . . . .	Mr. Sale
2d Lamplighter . . . . .	Mr. Morales
Shepherd . . . . .	Mr. Woolls
Maria . . . . .	Miss Storer
Diana . . . . .	Miss Wainwright
Lady Bab Lardoon . . . . .	Mrs. Morris

evening the interlude from the "Register Office" was given with Mrs. Gardner as *Slatternella Doggrell* for that night only. The motive for the production of the "Maid of the Oaks" was, of course, found in the presence of so many soldiers at Kingston, who might be supposed to have an interest in a dramatic work from the pen

of General John Burgoyne. Nothing was said about it in the newspapers, however, while the "Orphan of China" was commended in the *Royal Gazette* in the most extravagant terms. Of Mr. Henry as *Zamti* it was said that he had a part peculiarly suited to his powers, and the dresses were particularly referred to as rich. "It is besides," the editor continued speaking of Murphy's comedy, "for the benefit of your favorite, Old Morris, who has never failed to make you merry, and whose comic humor has frequently enlivened exhibitions your judgments could not approve, and which would have been dull and insipid without him. Let us, therefore, be grateful to this man, and by a numerous appearance this night at the theatre make *him* retribution." The name Old Morris, thus applied to the veteran comedian, clung to him for the rest of his life; Charles Durang saying in his "History of the Philadelphia Stage" that in his boyhood he seldom entered Inde-

pendence Square without seeing "Old Morris" busy, in his aged shuffling gait, taking exercise and snuff.

Both Mrs. Raynard and Miss Wainwright hit upon new pieces, the former choosing the greatest and the latter the latest of London successes. While Mrs. Raynard

felt it necessary to call particular attention to the merits of the "School for Scandal," Miss Wainwright assumed that Miss Lee's comedy was sufficiently well known. In her production Mrs. Raynard had the assistance of Miss Wainwright as *Mrs. Candour*,

CHAPTER OF ACCIDENTS.

Woodville . . . . .	Mr. Hallam
Gov. Harcourt . . . . .	Mr. Goodman
Capt. Harcourt . . . . .	Mr. Wignell
Lord Glenmore . . . . .	Mr. Morris
Vane . . . . .	Mr. Godwin
Gray . . . . .	Mr. Woolls
Jacob Gawkey . . . . .	Mr. Morales
Cecilia . . . . .	Miss Storer
Miss Mortimer . . . . .	Mrs. Morris
Warner . . . . .	Mrs. Hamilton
Bridget . . . . .	Miss Wainwright

but Miss Wainwright was compelled to postpone her benefit from the 16th to the 30th of June to enable Miss Storer to study the part of *Cecilia*, rendered necessary by the sudden retirement of Mrs. Raynard from the company. Mrs. Raynard's rank in the company seems too high to have been accorded to a mere stranger, and it may be said that both in her position and her parts there is a suggestion of Miss Hallam. Nor is it improbable that Miss Wainwright was the Widow Miranda. If this was not so, Mrs. Sarah Miranda was the least jealous of women, for she married Morales in August in the face of the fact that in June Miss Wainwright gave him the choice of parts in Miss Lee's comedy and named him in her advertisement as the person from whom tickets to her benefit might be procured. The inference seems a fair one that she destined herself as the *Bridget* to his *Jacob Gawkey* through life. Be this as it may, it is impossible not to feel an interest in an actress whose musical abilities were considerable and whose subsequent history is unknown.

In addition to Shakspeare's "Measure for Measure" and Garrick's "Linco's Travels," Mr. Wignell included Bickerstaff's "Daphne and

DAPHNE AND AMINTOR.		Amintor," which,	AUTHOR.	
Amintor . . .	Mr. Woolls	without the panto-	Cadwallader . . .	Mr. Hallam
Mindora . . .	Miss Storer	mime, was little	Young Cape . . .	Mr. Wignell
Daphne . . .	Mrs. Morris	more than Mrs.	Vamp . . . . .	Mr. Goodman
Scaramouch .	Mr. Wignell	Cibber's "Oracle."	Governor . . . . .	Mr. Dermot
Harlequin . .	Mr. Godwin	Miss Storer, too,	Sprightly . . . . .	Mr. Godwin
Pantaloon . .	Mr. Morales		Printer's Devil . .	Mr. Morris
Columbine .	Mrs. Hamilton		Poet . . . . .	Mr. Woolls
			Robin . . . . .	Mr. Morales
			Arabella . . . . .	Miss Storer
			Mrs. Cadwallader .	Mrs. Gardner

apart from the aid of Mr. Henry as *Romeo* and Miss Cheer as *Juliet*, presented Foote's "Author" with Mrs. Gardner "by particular desire for that night only" as *Mrs. Cadwallader*. These comprise all the novelties worthy of mention, except those offered by Mr. Henry and Miss Cheer at special benefits accorded them by the company, and at a final benefit to Mr. Hallam as "Master of the Revels."

Mr. Henry took advantage of the opportunity afforded him by his benefit to produce a dramatic piece of his own, called the "School

#### MR. HENRY'S ADVERTISEMENT.

Theatre

[Never Yet Performed.]

For The Benefit of

MR. HENRY

This present evening Aug<sup>st</sup> 25th  
will be presented a Dramatic Piece (in four  
Acts) written by a Gentleman on this island,  
called A

SCHOOL for SOLDIERS

or

THE DESERTER

The Principal Characters

By Mr. Henry,

for Soldiers, or the Deserter." The similarity of the sub-title to a musical drama written by Charles Dibdin seems to have been the occasion of a charge of plagiarism, and so the editor of the *Royal Gazette* went out of his way to explain that he had "been informed by some friends of the author, who have been favored with a perusal of it, that it pos-

sesses a very considerable share of dramatic merit, and that it is written with an elegance of diction and purity of sentiment which would do credit to a more experienced son of Apollo; that the language is peculiarly adapted to the plot, which is of the pathetic kind, and totally different in every respect from a piece of the same name, for which it has been mistaken." It must be

conceded, however, that Charles Dibdin and John Henry drew inspiration from the same source—"Le Deserteur" of Mercier. Mr. Henry's play was printed at Kingston, in 1783, in his absence, but some changes were made in it by the printer, of which he afterwards disapproved. When it was subsequently performed in the United States, many alterations were made in it to adapt it to the American stage, the scene being laid at Philadelphia.

Six weeks later Miss Cheer followed Mr. Henry's example and presented a piece written by herself. It was a farce with the exceedingly

WEST INDIA LADY.

Harvey Lewis . . . . . Mr. Hallam  
Lord Snap . . . . . Mr. Godwin  
Sir James Frisk . . . . . Mr. Woolls  
Mr. Wimble . . . . . Mr. Goodman  
Miss Charlotte Loftus . . . . Miss Cheer  
Miss Belle Hastings . . . . Miss Storer  
Sally . . . . . Mrs. Hamilton

Mr. Wignell  
Mr. Goodman  
Mr. Morris  
Mr. Dermot  
Mr. Woolls  
and  
Mr. Hallam.

Mr. Morris  
Miss Storer  
And (for this night) Miss Cheer.

In Act IV A military Procession to the Execution of The Deserter.

By particular Desire at the End of the Play, Mr. Henry will recite a Monody called The Shadows of Shakespear, or Shakespear's Characters paying Homage to GARRICK.

To which will be added a Farce, altered from Mr. Centlivre, called

The QUAKERS, or THE GUARDIANS OUTWITTED.

cumbersome title of "The West India Lady's Arrival in London." It is evident from a card that she was constrained to print in the *Royal Gazette* that the announcement of her farce was

received with much disapprobation. She had occasion, perhaps, to

fear something more dangerous than the disapproval of her audience, for at that time noisy mobs were accustomed to surround the theatre, so that even Mr. Henry found it necessary to provide a guard to enable his audience to hear his play and judge of the piece and the performance. Unfortunately there is no account of what happened to Miss Cheer's farce<sup>1</sup> on the night of its production.

The last performance that is positively known to have occurred in the Kingston Theatre was on the 8th of December, 1781, when the "Belle's Stratagem" and a farce, called the "Kingston Privateer," were given for the benefit of the "Master of the Revels," Mr. Hallam. Both pieces were new to this side of the Atlantic. Mrs. Cowley's comedy had been acted at Covent Garden in 1780, with a success only second to that of the "School for Scandal;" but as it was not printed until 1782, its production in Jamaica at that time indicates Mr. Hallam's facility for procuring new pieces. The farce, the "Kingston Privateer," was only an alteration of Pilon's "Liverpool Prize." Mr. Moore subsequently announced a second performance of

<sup>1</sup> MISS CHEER'S CARD.—Kingston Sept 29<sup>th</sup> 1781. MISS CHEER, presents her respects to the public, and at the same time that she takes this method of informing them that a Play will be performed for her benefit, on Saturday the 6<sup>th</sup> of October, she wishes to obviate some objections which she hears are made to a farce which is to be presented the same night, and to declare, that nothing is so foreign from her intentions, as any idea of offending a public from whom she has received the greatest obligations; she hears it has been objected, that the Heroine of the Farce whom she intended for as finished a character as her humble abilities would enable her to draw, should even for a short time

assume the dialect peculiar to a few in this Island; but when she recollects the success the "Irish Widow" met with in Dublin, who assumes the brogue in order to disgust a disagreeable lover, and the success that *Maria* in her assumed character in the "Citizen," meets with in London; as she is persuaded that the public of Jamaica yield to none in candour and discernment, so she has no doubt but they will, without disapprobation see the 'WEST-INDIA-LADY' for a time lay aside the elegance of her character, and assume an awkwardness by which she is to get rid of three English Sharpers, and reward the passion of a countryman of her own with a large fortune.

the "Belle's Stratagem" for his benefit; but, owing to the indisposition of Mrs. Hamilton, he was compelled to postpone the performance,

BELLE'S STRATAGEM.	and he afterwards substituted "King Henry IV."	KINGSTON PRIVATEER.
Doricourt . . . . . Mr. Hallam		Young Belford . Mr. Hallam
Hardy . . . . . Mr. Morris		Old Belford . . Mr. Dermot
Saville . . . . . Mr. Goodman		Debenture . . . Mr. Morris
Sir George Touchwood . . Mr. Wignell	Whether the	Bronze . . . Mr. Wignell
Courtall . . . . . Mr. Godwin	performances	Wilmot . . . . Mr. Woolls
Villers . . . . . Mr. Woolls	finally came	Martinique . . Mr. Godwin
Gibson . . . . . Mr. Dermot	to an end with	Midships . . . Mr. Morales
Monsieur . . . . . Mr. Morales	Mr. Moore's	Capt. Teneriffe . Mr. Goodman
Flatter . . . . . Mr. Moore	benefit, is a matter of no great importance.	Fanny . . Miss Wainwright
Mrs. Racket . . . . . Miss Cheer		Adelaide . . . Miss Storer
Lady Frances Touchwood . Young Lady		Harriet . . Mrs. Hamilton
Miss Ogle } . . . . Mrs. Hamilton		
Kittie Willis }		
Letitia Hardy . . . . . Mrs. Morris		

The American Company in Jamaica had seen its best days. Early in 1782 it disbanded for a time at least. Mr. Henry paid a visit to the United States, and Mr. Hallam seems to have returned to England. The venture, while it lasted, was scarcely a profitable one, even with Hallam's subscription plan, for the prices were raised from 10s. to the boxes and 6s. 8d. to the pit at the beginning of 1780, to 13s. 4d. and 7s. 6d. respectively, before the close of the year. When the military played, the pit prices were as much as 10s. It is not unlikely that some sort of organization was maintained by the American Company up to 1784, and it may be that the name was preserved in Jamaica down to a later period, for as late as 1790 the Kingston *Daily Advertiser* announced the death on her passage to England of Miss Quin, formerly of the American Company of Comedians.

## CHAPTER XII.

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### THE RETURNING PLAYERS.

HENRY'S VISIT IN 1782—TEMPLEMAN'S PERFORMANCES AND QUESNAY'S  
DESIGNS IN PHILADELPHIA—MR. HALLAM'S ARRIVAL—HALLAM  
IN PHILADELPHIA—HALLAM AND ALLEN—THE OLD AMERICAN  
COMPANY.

OF THE two rivals of the old American Company destined to become associates in the management but rivals still, Lewis Hallam and John Henry, the first to return was Henry. Mr. Henry apparently first put in an appearance at Annapolis, where he secured the passage of an Act by the Maryland Assembly,<sup>1</sup> confirming the title of the members of the American Company to the theatre in that city built in 1771. It is, however, only in the phraseology of the Act itself and in the implied sense of Henry's reference to it in his letter to

<sup>1</sup>ACT OF THE MARYLAND ASSEMBLY.—An Act to vest in Samuel Chase and Allen Quynn, Esquires, and their heirs, in trust and for the uses therein mentioned, the theatre in the city of Annapolis.

Be it enacted by the General Assembly of Maryland, That the lot of ground in the city of Annapolis, on which the theatre is erected and stands, with the said theatre and appurtenances, be and is hereby granted to Samuel Chase and Allen Quynn, Esquires, and their heirs, in trust, and for the use of John

Henry and others of the American Company of Comedians; and the same shall be used and enjoyed by the aforesaid John Henry and others of the aforesaid company, according to their respective rights and interests, in the manner and subject to the rights and covenants expressed in a lease from William Reynolds, late of the city of Annapolis, deceased, and by virtue of which the said John Henry and others of the American Company of Comedians acquired the aforesaid premises.

William Moore, at that time President of the Supreme Executive Council of Pennsylvania, that we find any evidence of his presence in Maryland in May, 1782. The Maryland Act was considered and passed early in June, and Henry seems to have arrived in Philadelphia a few days later. This is indicated by the date of his letter to President Moore.<sup>1</sup> Henry's mission to the United States at that time seems to have been to secure to the American Company a confirmation of the property rights that it had acquired in the theatres built under Mr. Douglass' supervision. Had the letter from the gentleman in Jamaica, to which Mr. Henry refers, been preserved, we might learn the exact purpose of his coming, but, unfortunately, not even the name of the writer is known. In its absence we can only infer the object of his visit from what he did. In Maryland he met with no obstacles, but in

<sup>1</sup> HENRY'S LETTER TO PRESIDENT MOORE.

—As I have not the honor to be personally known to your Excellency, I presume the inclosed, which I had the pleasure of receiving the day before my departure from Jamaica, from a gentleman whose attachment to the cause of America (tho' resident among the British) is, I dare say, too well known to your Excellency to need mentioning, will explain who I am and my business on the Continent. At the same time give me leave to observe that our leaving America was at the particular request of the Honorable, the Congress, so early as the latter part of 1774, on which account the Honorable, the Legislature of the State of Maryland, not three weeks ago passed an act in our favor, and which, when happier times arrive, I flatter myself will have some weight in this State on a similar occasion. I find our theatre here entirely out of repair, and a debt for ground rent and taxes incurred to the amount of £174 7s 6d. I learn, also, that it had been used for some time, by permission,

for the Exhibition of a Wire Dancer. On this account I presume to address your Excellency for permission for one night only to deliver a Lecture on Heads, for the purpose of paying the above debt incurred since our banishment, the nature of which, I dare say, will have weight with your Excellency in granting me this favor, particularly as I venture to affirm the American Company, for which title (to this hour preserved) they have suffered no small persecution, are as firmly attached to the country (tho' absent by command) as any residents in it.

I shall do myself the honor to-morrow of paying my personal respects to your Excellency, assuring you that I am with the greatest respect,

Your Excellency's

Most devoted, very humble servant,

JOHN HENRY.

July 1st, 1782.

To His Excellency, — Moore, Esq.

Pennsylvania a narrow policy prevailed. Pennsylvania, indeed, had adopted the recommendation of Congress of 1778, and passed a law prohibiting the theatre altogether. This was in force at the time, and it was not repealed until 1789. Under the circumstances Henry could scarcely expect favors, and he did not receive any. His modest and reasonable request was denied, and the payment of the debt impending over the theatre was compelled to await a more convenient season.

Mr. Henry's reference to the exhibition of a wire dancer was to a series of entertainments given by a Mr. Templeman at the Southwark Theatre in February and March, 1780. Templeman's skill consisted in balancing a straw and playing the fiddle on the wire; in beating a drum on the wire in full swing; in playing with several balls on the wire with great dexterity; in taking off his hat under his leg in a very curious manner; in balancing a pyramid of wine glasses full of liquor on the wire; in sitting in a chair on the wire, balancing a straw, with a furnished table before him; in balancing a plate on the hilt of a sword, with the point of the sword on the edge of a milled dollar and the opposite edge of the dollar on the brim of a wine glass, making them all spin like a top; in balancing a boy upon a ladder, dancing the ladder, and balancing three boys on his feet and hands in a variety of delightful postures, besides "a great variety of other exhibitions with pipes, hoops, hats, boards, etc., too numerous to mention." Altogether six performances are known to have been given between the 4th of February and the 17th of March. The charges for this intellectual entertainment were, Box, 40 dollars; Pit, 30 dollars; Gallery, 20 dollars; Children, five to twelve, 15 dollars; and even at these prices Mr. Templeman, who was first announced as "the celebrated Mr. Templeman from Europe," but who subsequently declared himself "a

native of Virginia," had occasion to thank the inhabitants of Philadelphia for the encouragement they gave him.

In January, 1782, Alexander Quesnay came to Philadelphia, where he contemplated opening the theatre with French comedy and English farce; but his design was frustrated, and so he opened an "Academy of Polite Science," with a prologue, recited by Mr. Davids before a numerous assembly. This was Mr. Davids' first appearance. The "Academy of Polite Science" did not give satisfaction to the authorities, and Quesnay was still opposed by the magistrates, whereupon he announced that it was not his intention to elude or violate any point of law, or oppose the worthy magistrates in the execution of their office. As a foreigner and friend to America, he said, he had at all times used his utmost endeavors to promote and furnish useful amusements to the gentlemen of the army; he therefore begged that his house would no longer be considered a theatre, but as Mr. Quesnay's Academy, and he promised to raise the pit to a level with the stage, dismantle the scenery and turn the whole into a capacious and elegant ball-room. Further particulars of the rules of the Academy were promised; but as they were not forthcoming, it is probable the scheme was abandoned. It is evident, however, that Mr. Henry arrived none too soon to save the property of the American Company from encroachment and destruction.

From Philadelphia Mr. Henry went to New York, where he gave an entertainment, comprising the celebrated "Lecture on Heads" and Courtney Melmoth's monody, called the "Shadows of Shakspeare; or, Shakspeare's Characters Paying Homage to Garrick," at the theatre in John Street on the 1st of August. This entertainment was repeated on the 7th, postponed from the 5th, when "Hippesley's Drunken

Man" and "Bucks Have at Ye All" were added. The third and last night was announced for the 16th of August, but Mr. Henry gave another entertainment on the 11th of September, when the same bill was presented, except that Dryden's ode, "Alexander's Feast," was substituted for the "Picture of a Play-House." At first the advertisements were headed with the simple word "Theatre," but for the last night the heading was "Theatre Royal." In a note added to the advertisement for the 1st of August it was said, in regard to the "Shadows of Shakspeare," that Mr. Henry had received so much instruction from his preceptor, the justly celebrated Thomas Sheridan, as to render it ample justice. The presumption is that soon after these performances Mr. Henry returned to Jamaica.

It has always been asserted that Mr. Hallam did not return to the United States until 1785. As a matter of fact, he was in Philadelphia as early as January, 1784. This is shown by a petition from Lewis Hallam on behalf of himself and the American Company, presented to the General Assembly on the 21st of that month, praying the repeal of that part of the Act of Assembly which regards the exhibition of stage plays, and suggesting that the theatre be taxed. Indeed, he may have returned as early as the autumn of 1783, as in November of that year two memorials, one from the Quakers and the other from one hundred and ninety-eight of the most reputable inhabitants of Philadelphia, were presented to the Supreme Executive Council, protesting against theatrical entertainments. With a law against the stage in force, this activity can only be explained by Hallam's presence and a consequent movement in his behalf. That there was such a movement either then or a few weeks later is proved by the fact that his petition was accompanied by commendatory cer-

tificates, signed by a considerable number of the inhabitants of Philadelphia. On the 28th of January the petition was read a second time and referred to a committee. The committee reported in favor of the repeal with these restrictions:

1. That the theatre be an object of taxation.
2. That a Superintendent be appointed to revise every article of stage performance.

This report was voted upon by the Assembly on the 18th of February, but it failed of adoption by 41 *nays* to 21 *ayes*. On the following day Mr. Hallam published a card<sup>1</sup> thanking the minority in the Assembly that had supported him in the contest. Although this document manifested a spirit of submission to and respect for legislative authority, it was not long until Hallam began to make preparations for opening the theatre. The first performance, which took place on the 1st of April, comprised only the "Lecture on Heads" and a poetical address to the public. This entertainment was repeated on the 12th, 19th and 26th of April, on the 11th and 14th of May and on the 9th of June. The entertainment for the 11th of May was advertised as a new course of "Lectures upon Heads," and comprised a poetical address, groups of female portraits and male caricatures, and

<sup>1</sup> MR. HALLAM'S CARD. — *To the Friends of the Drama.*— However opposed and disappointed in his plans by the vote of the General Assembly which yesterday determined against the establishment of a theatre, the subscriber is equally impressed with the respect due to legislative authority and with the gratitude arising from a full sense of obligation. To the decree of the government he finds it easy to submit; but when he reflects upon the support which has been generously given to his

earnest though ineffectual exertions, he feels himself at a loss for adequate terms of acknowledgment. To the subscribers of the recommendation—to every friend of the Drama, he returns his sincerest thanks; and while he reviews the favor and approbation expressed in the speeches and votes of the minority, he feels ample consolation by so noble a support in the contest.

LEWIS HALLAM.

Feb. 19, 1784.

a Monody in honor of the Chiefs who had fallen in the cause of America. This monody was often repeated, but though printed does not appear to have been preserved. The entertainments for the 14th of May and the 9th of June were both advertised as last performances. It is evident from the number of these repetitions that Mr. Hallam had encouragement to go on. For the first time in the history of the Philadelphia Theatre some of the newspapers displayed a friendly spirit. The *Pennsylvania Packet*,<sup>1</sup> in its "Intelligence Extraordinary," grew humorous and began to oppose the enemies of the drama with that most effective weapon, ridicule. Notwithstanding all this, Hallam's entertainments scarcely proved an entering wedge. The foes of the theatre had the upper hand, and they were alert and active in maintaining their advantage.

In October, 1784, Mr. Hallam was in Baltimore, where he gave two lectures, serious, comic and satiric, on the 28th and 29th. No name was mentioned in connection with either; but when the lecture was announced for the 2d of November, the closing night, Mr. Hal-

<sup>1</sup> INTELLIGENCE EXTRAORDINARY. — (*Pennsylvania Packet*, April 17, 1784.)—As the Assembly of the State of Pennsylvania have positively refused to admit of plays, Mr. Hallam, we hear, intends to purchase the building erected for the exhibition of grand fireworks in Philadelphia (provided it should withstand a second conflagration), and after they have been displayed to the great joy and safety of every individual present, to convert and metamorphose it into a play-house and air balloon, and proposes to raise it thirteen hundred miles perpendicular over the State House; for notwithstanding the Assembly have or pretend to have a right to control all terrestrial matters within their jurisdiction, we

know they have not the least right by charter, the constitution, or otherways, to the celestial regions.

A number of stage balloons are also to be constructed to take up such as are inclined to see the plays and bring them safe back again, GRATIS.

This seems to be a judicious plan and will be a very great saving to the company of comedians; moreover, as they will be at so great a distance from the earth, their ideas will be subtilized and enlightened and of consequence their plays for the future be more sublime, rarified and free from all heterogeneous matters, so as not to offend the ears of the most immaculate Puritan.

lam's name was given. From Baltimore he made his way back to Philadelphia, where the Southwark Theatre was reopened on the 7th of December, 1784. A feeble company had been organized, comprising Mr. Hallam, Mr. and Mrs. Allen, and Mr. John Durang and his sister, Miss Caroline Durang. This company was under the management of Hallam and Allen. The Allens had arrived in Philadelphia before the departure of the American Company in 1774, and the presumption is they remained there. John Durang was a native of Lancaster, Pennsylvania. Durang was a dancer and his sister a vocalist, but both occasionally played small parts. Miss Durang afterward married Charles Busselott, a young French officer. Another member of the company was Mr. Bentley, who, when he was not acting, played the harpsichord in the orchestra. It is impossible to determine from the preliminary advertisement whether a full play and farce were given on the opening night, or

## PRELIMINARY ADVERTISEMENT.

Philadelphia, December 2, 1784.  
Theatre.

## LECTURES.

(Being a mixed Entertainment of Representation and Harmony) will be opened on Tuesday, the 7th instant, by a

## MONODY

To the memory of the Chiefs who have fallen in the cause of AMERICAN LIBERTY, accompanied with Vocal Incantations (the music of which is entirely new) adapted to the distinct periods of the recital.

The entertainment consisting of Three Parts, will present:

FIRST. A *serious* investigation of Shakespear's morality illustrated by his most striking characters faithfully applied to the task of *mingling profit with amusement*. On the first evening the instability of human greatness; the unenviable and miserable consequences of vice; the piercings of a wounded conscience and the divine attributes of mercy will be represented according to the animated descriptions of the illustrious bard.

SECOND. A poetical introduction to a display of characters *comic* and *satyric*, in which those light follies and foibles that escape more serious animadversion will be exposed to the lash of ridicule, and a scene of innocent mirth opened to the heart without sacrificing sense to laughter or decency to wit. The impertinence of the fine gentleman, the profligacy of the rake, the humours of the low and the vanities of the high will be ludicrously portrayed in a variety of shapes, and the force of satyr happily directed to the nobler purposes of admonition.

THIRD. A dissertation on the passions, showing the different complexions they assume and their various modes of expression,

according to the circumstances of character and situation—Love and jealousy—Humanity and libertinism—Pride and poverty—often uniting in the same breast, but rarely appearing in the same garb.

The vocal part of the MONODY by a LADY;

And the whole entertainment will be closed by

A Rondelay

Celebrating the INDEPENDENCE of AMERICA.

*Music, Scenery and other Decorations.*

¶ ¶ ¶ Tickets to be purchased at Mr. Bradford's book-store on Front-street and places in the boxes to be taken at the Theatre from ten till one o'clock each morning.

Boxes, 7s. 6d. Pitt, 5s. Gallery, 3s. 9d.

*Vivat Respublica.*

N. B. Printed copies of the *Monody, Rondelay* and *Songs* may be purchased at Mr. Bradford's or at the Theatre, price 1s. 6d. The doors will be open at five o'clock and the performance begin at seven.

whether only separate scenes were acted. On this point the newspapers of the time are silent. Whatever was the character of the performance of December 7th, 1784, it was repeated on the 14th and 23d days of the month. On the former occasion a hunting song was introduced into the bill, and at the third lecture there were a new poetical address, the "Peasants' Dance," the favorite recitation, "Bucks Have at Ye All," and a "Pastoral Glee," with a poetical introduction suitable to the approaching Christmas. On the 14th of January, 1785, "an intire new lecture" was advertised, but it was postponed from Friday till Monday, "as a principal part of the machinery, notwithstanding every effort has been made to bring it forward, will not be ready for representation until that time." The advertisement that was printed in the newspapers at the time shows that the scenery and decorations were very elaborate. According to Charles Durang, the scenery was painted by Snyder, and it is probable that John Durang assisted in making the properties, as he was skilful in work of that

#### ADVERTISEMENT.

#### THEATRE.

#### AN INTIRE NEW LECTURE

(Being an Entertainment of Representation and Harmony)

Will be exhibited on *Friday*, the 14th of January. The Entertainment consisting of three Parts. Will present: 1st, *Garrick's Ode* on dedicating a building to *Shakespear*, with the original Music, Vocal and Instrumental; Scenery, Machinery and Decorations entirely new. The first Painting will represent a Temple adorned with the statue of

kind. This entertainment was repeated on the 24th and 31st of January. It was, of course, an imitation of "Shakspeare's Jubilee," produced by Garrick at Drury Lane in 1769, after the failure of the celebration at Stratford. This spectacle, being rendered by a mute representation of the principal scenes in Shakspeare's

plays, was admirably suited to the conditions under which the performers were compelled to give their "mixed entertainment of representation and harmony." The music was by Charles Dibdin. As the "Jubilee" was never printed, it may be inferred that it was made up by Hallam and Allen, after seeing it in London upon the occasion of one of its revivals at Drury Lane. On the 1st of March an entertainment was given for the benefit of the poor, when "a new prologue, suitable to the occasion," was recited. In the advertisement it was said that in order to make this night's entertainment as advantageous to the poor as the very great expense attending the pantomimical finale would permit, the directors hoped the public would not be offended if the price to the gallery was raised to five shillings. The bill of the evening was new. It was repeated a week later, but not for the benefit of the poor, and again on the 17th of March. On the 29th the monody with which the season began was repeated, and the bill comprised, among other features, what was called "Les Grandes Ombres Chinoises." On the 2d and 5th of April a dance called "La Fricassée" was in the bills; for the 9th a prologue in the character of *Harlequin*

the *immortal Bard*, Trophies, Foilages, and a new display of *Moving Festoons*. On the commencement of Shakspeare's Incantation a dissolution of the building takes place and is succeeded by the two first Scenes from *Loutherberg's Eudiphusicon*, representing a calm Sea, the Moon rising, a Storm and Shipwreck. 2d. Will present a variety of new and entertaining Characters, comic and satiric, with a *Caricature Introduction and a Comic Finale*. 3d. A favorite *Address of Garrick's* by an *impoverished Poet*; and some well known Caricatures accompanied with Songs. The whole to conclude with a favorite glee by a Lady and others.

and the skeleton scene from the "Chase, or Merlin's Cave" were advertised, and on the 20th Garrick's Ode and the "Shakspeare Jubilee" entertainment were repeated for the last time. During the month of May there were entertainments on the 9th, 11th, 16th, 19th and 26th, and on the 6th, 8th, 13th, 25th and 29th of June. In these performances "Les Grandes Ombres Chinoises" was replaced by "Les Petites Ombres Italiennes," and the word "exhibition" was substituted for "lecture" in describing the entertainment. The announcements were sometimes pedantic. For instance, it was advertised that the exhibition of the 26th of May would conclude with "Mascherata al Fresco." This season was not finally closed until the 29th of July, being finished with the "roundelay celebrating American Independence."

The epoch was a peculiar one. From 1783 until the work of the Federal Convention, in 1787, was finished, the country was distracted. Men who had abilities for public affairs kept their hands off the helm of state and the rabble ruled, while demagogues ruled the rabble. One reason for this was, perhaps, because of the abuse that was sure to be heaped upon them. After the work of the Convention of 1787 was finished Washington was described in one of the prints of the time as a fool from nature and Franklin as a fool from age. But it was not only the great men of the period who were the subjects of abuse. The merchants were hated as a class, and it was seriously proposed by the pot-house politicians of the Confederation that commerce should be destroyed that the outflow of specie might be stopped. Manufactures were discouraged because it was claimed they would foster monopoly. Then, too, the question of paper money was everywhere a greater issue than a paper Constitution. Everywhere there was suffering—everywhere anarchy. Having won independence, the nation was be-

ginning its existence under conditions that can only be described as appalling. Enterprises of every kind were hampered and restricted by absurd laws. To such an extent was this spirit carried that even the strolling players of the period were not safe to give performances in the theatrical barns that they owned, without telling lies in their advertisements about the character of their entertainments. This was true not only of Philadelphia, but of New York, where these badly equipped and fiercely persecuted players went in search of better treatment in the autumn of 1785.

Hallam and Allen, with their feeble company, reopened the John Street Theatre on the 11th of August. They did not venture to give plays at the outset, but instead presented entertainments that were called "Lectures," beginning on the opening night with the "Monody to the Chiefs," Garrick's Ode on dedicating a building to Shakespeare, and two scenes from Louthembourg's "Eudiphusicon." The "prologue," presented on the 20th and 26th, was probably a play preceding the pantomimes. The first speaking piece of the season announced by name was Dibdin's pantomime, "Touchstone; or, Harlequin Traveler." This was followed twenty days later by the first farce announced by name, the "Citizen," which was given for Mr.

## LIST OF PERFORMANCES.

- 1785  
 Aug. 11—Monody to the Chiefs.  
     Garrick's Ode.  
     Louthembourg's Eudiphusicon.  
 20—Prologue.  
     Genii of the Rocks.  
 26—Prologue.  
     Cave of Enchantment.  
 29—Same bill.  
 Sept. 1—Touchstone . . . . . Dibdin  
 6—Prologue.  
     Touchstone.  
     Roundelay American Independence  
 20—Citizen . . . . . Murphy  
     Bucks Have at Ye All.  
     Pantomimic fête.  
     Comic dance, "La Fricassée."  
     (Mr. Moore's Benefit.)  
 23—Love a la Mode . . . . . Macklin  
     Witches.  
     (Mr. Allen's Benefit.)  
 27—Devil Upon Two Sticks . . . Foote  
     Flitch of Bacon . . . . . Bate  
     (Mr. Bentley's Benefit.)

- Sept. 30—Love a la Mode.  
 Flitch of Bacon.  
 Elopement (Pantomime).  
 (Mr. Hallam's Benefit.)
- Oct. 4—Thomas and Sally . . . Bickerstaff  
 Catharine and Petruchio . Shakspeare  
 Elopement.  
 (Mrs. Allen's Benefit.)
- 7—Lethe . . . . . Garrick  
 Cross Purposes . . . . O'Brien  
 Touchstone.  
 (Mr. Lake's Benefit.)
- 11—Damon and Phillida . . . Cibber  
 Cross Purposes.
- 14—Mock Doctor . . . . . Fielding  
 Catharine and Petruchio.
- 24—Countess of Salisbury . . Hartson  
 Ghost . . . . . Centlivre
- 28—Countess of Salisbury.  
 Cross Purposes.
- Nov. 1—Busybody . . . . . Centlivre  
 Mock Doctor.

Moore's benefit. The motive for disguising these entertainments was the opposition to the revival of the drama that existed in New York at that time. Even the newspapers were hostile. On the 15th of September "Z" protested in the *New York Packet* against the theatre to the length of two columns, claiming that it was "too early yet for the stage," and on the 19th "An Old Citizen" asked for the old company of players, lately arrived at the Southward from

the West Indies, protesting against "a set who, one or two excepted, are British strangers." In spite of the opposition, Hallam at last ventured to call a play a play. Afterward plays and farces continued to be boldly announced, the list of performances showing that, as a rule, the entertainments comprised only farces. Indeed, among the pieces known to have been produced at that time only two were full plays, Hartson's tragedy, the "Countess of Salisbury," presented in America for the first time, and Mrs. Centlivre's "Busybody," long familiar to American audiences.

Hall Hartson's tragedy, the "Countess of Salisbury," was taken from Dr. Leland's romance, "Longsword, Earl of Salisbury." It was originally produced in Dublin and subsequently at the Haymarket

#### COUNTRESS OF SALISBURY.

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Alwin . . . . .	Mr. Hallam
Raymond . . . . .	Mr. Moore
Morton . . . . .	Mr. Bentley
Grey . . . . .	Mr. Allen
Countess . . . . .	Mrs. Allen
Eleanor . . . . .	Miss Durang

and Drury Lane. Its production in this country was probably due to Mrs. Allen's desire to play the title-role; this supposition being based upon the fact that the tragedy continued in the Allen repertoire at Albany after Mr. Hallam withdrew from the partnership. Although favorably received in London, the tragedy failed to become popular on the American stage.

Of the pantomimes of which the season was so prolific we have the casts of three—Charles Dibdin's speaking pantomime, "Touchstone; or, Harlequin Traveler," the

## TOUCHSTONE.

familiar production, the "Witches," and a new pantomime, the "Elopement." Of these Dibdin's was perhaps the most noteworthy. It was originally acted at Covent

Harlequin . . . . .	Mr. Hallam
Padmanada . . . . .	Mr. Moore
Pantaloon . . . . .	Mr. Lake
Scaramouch . . . . .	Mr. Durang
Pierrot . . . . .	Mr. Allen
Fatima . . . . .	Mrs. Allen
Columbine . . . . .	Miss Durang

Garden, in 1779, with great success. The other new pantomime, the "Elopement," was first acted at Drury Lane in 1767. According to

## WITCHES.

Harlequin . .	Mr. Hallam
Watchman . . .	Mr. Moore
Exorcist . . .	Mr. Bentley
Tierbouchon . .	Mr. Durang
Don Guzman . .	Mr. Lake
Blunder . . . .	Mr. Allen
Columbine . .	Miss Durang
Hacket . . . .	Mrs. Allen

## the "Biographia

Dramatica" the scenes

were showy and many parts of the piece very humorous. It does not follow that this was the case in New

## ELOPEMENT.

Harlequin . .	Mr. Hallam
Pantaloon . . .	Mr. Lake
Watchman . . .	Mr. Moore
Magician . . .	Mr. Bentley
Scaramouch . .	Mr. Durang
Clown . . . .	Mr. Allen
Columbine . .	Miss Durang
Enchantress . .	Mrs. Allen

York. Indeed, there is reason to suspect that the "Witches" and the "Elopement" were identical. These productions were merely experimental, and everything that was presented was in the nature of a make-shift. The names of the pantomimes and of the characters in the pantomimes count for very little, the whole interest of these early

productions centering in the long and discouraging battle Hallam was waging against intolerance.

This is also true of the familiar comedies and farces, the casts of which are only interesting in showing the disadvantages under

## CITIZEN.

Young Philpot . Mr. Hallam  
Old Philpot . . . Mr. Allen  
Young Wilding . Mr. Moore  
Maria . . . . Mrs. Allen

part originally played by Wall, while Mr. Moore had Henry's role. Moore's name

suggests the actor who was with Murray and Kean thirty-five years before; but the lapse of time was too great to suppose them identical. He was probably "Mr. Moore from the Theatre Royal, Liverpool," late of Jamaica. Mr. Lake joined the company in Philadelphia. In

## DEVIL UPON TWO STICKS.

Asmodeus } . Mr. Hallam  
Dr. Squib }  
Apozem } . . . Mr. Allen  
Dr. Last }  
Julep . . . . Mr. Bentley  
Camphire . . . Mr. Durang  
Mrs. Maxwell . Mrs. Allen  
Margaret . . . Miss Durang

which Mr. Hallam returned to the American stage. In the "Citizen" he took the

part of *Squire Groom*. This was Hallam's first appearance in Foote's farce; but as *Petruchio* he had a part in which

Macklin's "Love a la Mode" Hallam now had Henry's part, Moore played Douglass' part of *Sir Archy* and Allen suc-

## LOVE A LA MODE.

Sir Archy . . . Mr. Moore  
Sir Callaghan . Mr. Hallam  
Sir Theodore . Mr. Bentley  
Beau Mordecai . Mr. Lake  
Squire Groom . . Mr. Allen  
Charlotte . . . Mrs. Allen

## CATHARINE AND PETRUCHIO.

Petruchio . . . . Mr. Hallam  
Baptista . . . . Mr. Bentley  
Hortensio . . . . Mr. Lake  
Grumio . . . . Mr. Allen  
Biondello } . . . Mr. Moore  
Tailor }  
Catharine . . . . Mrs. Allen  
Bianca . . . . Miss Durang

## THOMAS AND SALLY.

Thomas . . . Mr. Hallam  
Squire . . . . Mr. Moore  
Dorcas . . . . Mr. Bentley  
Sally . . . . Mrs. Allen

list that was already a long one, but she ap-

he had long been a favorite. As the *Shrew*, Mrs. Allen's name was added to a

## DAMON AND PHILLIDA.

Damon . . . . Mr. Hallam  
Corydon . . . . Mr. Allen  
Arcas . . . . Mr. Lake  
Mopsus . . . Mr. Bentley  
Cymon . . . . Mr. Moore  
Phillida . . . . Mrs. Allen

parently preferred musical pieces, and it is not unlikely that she appeared to better advantage as *Sally* and *Phillida*. The production

LETHE.	of "Lethe" is only	CROSS PURPOSES.
Æsop . . . . Mr. Bentley	noteworthy from the	Grub . . . . Mr. Moore
Mercury	fact that Mr. Allen	Consol . . . . Mr. Allen
Fine Gentleman } Mr. Moore		Chapeau . . . Mr. Hallam
Drunken Man . Mr. Hallam	played <i>Lord Chalk-</i>	George Bevil . Mr. Bentley
Lord Chalkstone . Mr. Allen	<i>stone</i> , a part that is	Harry Bevil . . Mr. Lake
Tailor . . . . Mr. Durang	only known to have	Frank Bevil . . Mr. Hallam
Charon . . . . Mr. Lake		Mrs. Grub . . . Mrs. Allen
Mrs. Riot . . . Mrs. Allen		Emily . . . . Miss Durang

been previously acted by his namesake, Mr.

Allyn. The other pieces presented nothing that calls for comment, and the casts are reproduced only as a part of the record, including

MOCK DOCTOR.	Mrs. Centlivre's	GHOST.
Gregory . . . . Mr. Allen	famous comedy, the	Sir Jeffrey Constant . Mr. Moore
Leander . . . Mr. Hallam	"Busybody," with	Captain Constant . . Mr. Lake
Sir Jasper . . . Mr. Bentley	which the season	Roger . . . . . Mr. Hallam
Harry . . . . Mr. Lake	ended. This piece	Clinch . . . . . Mr. Allen
Squire Robert . Mr. Moore	was identified with	Trusty . . . . . Mr. Bentley
Hellebore . . . Mr. Lake		Belinda . . . . Miss Durang
Charlotte . . Miss Durang		Dorothy . . . . Mrs. Allen
Dorcas . . . . Mrs. Allen		

the American stage from its beginning. It

was played by the students of William and Mary College at Williamsburg, Va., as early as 1736, and Mr. Kean chose it for his benefit

BUSYBODY.	when he retired from the stage at
Marplot . . . . . Mr. Hallam	New York in 1751. It was after-
Sir George Airy . . . . . Mr. Moore	wards given by the Virginia Co-
Sir Jealous Traffic . . . . . Mr. Bentley	medians at Annapolis in 1752, by
Charles . . . . . Mr. Lake	Douglass at Annapolis in 1760, and
Sir Francis Gripe . . . . . Mr. Allen	by the old American Company
Isabinda . . . . . Miss Durang	in New York, Philadelphia and
Mirinda . . . . . Mrs. Allen	

Charleston. The part of *Marplot* was one in which Hallam had long

been acceptable. One of the later representatives of the role was James H. Hackett. In the case of one production that was not absolutely new to New York, the "Flitch of Bacon," we have now the first cast.

FLITCH OF BACON.

Captain Greville . . . . .	Mr. Hallam
Captain Wilson . . . . .	Mr. Bentley
Tipple . . . . .	Mr. Moore
Justice Benbow . . . . .	Mr. Lake
Major Benbow . . . . .	Mr. Allen
Eliza . . . . .	Mrs. Allen

Bate's piece, which was a comic opera of the English pattern, was originally produced in New York by the military Thespians in 1780.

The author, whose real name was Henry Bate Dudley, was a clergyman, with a taste for dramatic and political writing. This is the only one of his pieces ever produced in America. In England it long continued to be a stock piece, but in this country it never obtained popularity. On the 1st of November the season came to a close, Hallam, Lake and Mr. and Miss Durang withdrawing from the company. Mr. Lake was a useful actor, but not above mediocrity. The others remained with the company, and under Mr. Allen's management played at Albany in the winter of 1785-6.

When Hallam and Allen opened their season in New York they failed to ask the municipal authorities for permission to act, and so when they set apart £40, the proceeds of a benefit for the poor, the Commissioners of the Almshouse declined to receive it, and on the 1st of September Samuel Dodge, the clerk to the commissioners, wrote to the *New York Packet*, denying that it had been received. Subsequently, however, Lawrence Embree, one of the commissioners, was induced to receive it "until the sense of the magistrates respecting the same could be obtained." On the 14th of October, at a meeting at which James Duane, Mayor, and Richard Varick, Recorder, were present, the matter was considered by the Common Council, and the

return of the money ordered, the magistrates declaring that the opening of the theatre without license or permission was "a thing unprecedented and offensive," and that the acceptance of the gift might authorize a conclusion that the Board had approved the opening. Thereupon a writer in Oswald's *Journal* ironically praised the wisdom of the City Fathers in discountenancing the theatre and preferring to license tippling houses, as being harmless and unpolluted by its source. He took it for granted that the Common Council paid to the poor from their own pockets the money they so wisely prevented them from receiving from the play-house. The controversy that thus began continued throughout the winter of 1785-6 with increased bitterness, the clergy thundering against the play-house from the pulpit, and the fanatical part of the community demanding that the theatre be closed altogether, to all of which the friends of the drama responded with equal virulence, so that, as early as the 21st of January, 1786, Mr. Henry was constrained to print a card in the *Daily Advertiser*, in which he disclaimed writing to the papers in favor of the theatre, and said that to close the house would be to deprive seventy-two innocent persons employed in it of their bread. A singular feature that marked the inception of this opposition was pointed out in a letter to the *Pennsylvania Journal*, dated August 5th, 1785, in which it was said that, in order to ingratiate themselves with some of the citizens, the Tory gentry were using all their influence to prevent theatrical performances.

Almost simultaneously with the opening of the New York Theatre, under the management of Hallam and Allen, the newspapers contained the announcement that the old American Company would soon arrive at Baltimore. This force comprised Mr. Henry, Mr. Woolls and Mr. and Mrs. Morris, besides the new members of the

company who came from the West Indies. There is no record that they played in Baltimore at this time. On the contrary, not having as yet heard of Hallam's arrival, Henry made his way to Philadelphia and New York to play alternately with his company in the two cities. Hallam's presence prevented this, whereupon Henry suggested a partnership, to which Hallam ultimately agreed. Thus began a new era in the history of the American Theatre. The epoch, which was one of almost complete and uninterrupted monopoly, lasted fully seven years. The company throughout this period was called the "Old American Company," and controlled the amusement field from New York to Annapolis. Before these seven years, ending in 1792, had elapsed, competition began to manifest itself, and this and an illiberal policy caused the dissolution of the time-honored organization.

## CHAPTER XIII.

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### HALLAM AND HENRY.

PERSONNEL OF THE OLD AMERICAN COMPANY—WORK OF THE SEASON—  
PROLOGUE AND HENRY'S ADDRESS ON THE OPENING NIGHT—SOME  
OF THE CASTS—THE KENNAS—MARIA STORER'S REAPPEARANCE—  
THE FOURTH OF JULY ON THE STAGE.

HALLAM brought to the partnership by which he and Henry agreed to be bound his property and prestige—Henry a company that as a whole was superior to any that had as yet been seen in America. Woolls and Morris had reached the period of decay, but they were established favorites and as such they still continued to please their audiences. Mrs. Morris was in her prime. Wignell, who joined the company before the Revolution, but was prevented from making his *debut* by that event, was a clever comedian and immediately succeeded in winning public approbation. As *Darby* in the "Poor Soldier" he was especially fortunate and acceptable at the outset of his American career. Dunlap describes him as a man below the ordinary height, but athletic, with a slight stoop of the shoulders, handsomely formed lower extremities and remarkably small feet. His eyes were blue and rich in expression. His comedy was luxuriant in humor, but that of a comic actor, not a buffoon. In his lines he was faithful to the author and never spoke more than was set down for him. Harper was a sound and useful actor, acquitting himself respect-

ably in a wide range of parts, from *Charles Surface* to *Puff* and *Falstaff*. In the part last named Dunlap says, with the peculiar Dunlapian sneer, that he was unrivaled because there had been no other—an assumption that was not true, Douglass having played *Sir John* many times before the Revolution. Harper had expressive eyes and fine teeth, and was considered handsome notwithstanding he was marked with the small-pox. Mrs. Harper possessed no personal attractions and was an actress of limited capacity, but she sustained such parts as *Mrs. Malaprop*, *Ursula* and the routine old ladies of comedy respectably. Mr. Biddle played Scotchmen and sailors very well and was generally useful. Miss Tuke was young, pretty and awkward. These names, with those of Hallam and Henry, comprised the company at the outset, but others were added before the close of the season, although no permanent additions were then made to the working force.

The first season under the new management began on the 21st of November, 1785, and lasted until midsummer. Notwithstanding

## LIST OF PERFORMANCES.

1785.

- Nov. 21—*Gamester* . . . . . Moore  
*Love a la Mode* . . . . . Macklin  
 23—*Edward and Eleanora* . Thomson  
*Deuce is in Him* . . . . . Colman  
 24—*Venice Preserved* . . . . . Otway  
*Catharine and Petruchio*. Shakspeare  
 28—*Jane Shore* . . . . . Rowe  
*Lying Valet* . . . . . Garrick  
 Dec. 2—*Gamester*.  
*Poor Soldier* . . . . . O'Keefe  
 5—*Douglas* . . . . . Home  
*Padlock* . . . . . Bickerstaff  
 7—*Busybody* . . . . . Mrs. Centlivre  
*Poor Soldier*.  
 8—*Siege of Damascus* . . . Hughes  
*Irish Widow* . . . . . Garrick

the players were met by a spirit of decided hostility, part of the opposition being a legacy from the previous season under the management of Hallam and Allen, the company opened vigorously with an attractive repertoire. The pieces produced would have been creditable to any of the London theatres. New productions followed each other in rapid succession, and for the first time in the history of the

American stage successful plays had what might be called a run. This was notably the case with the "School for Scandal" and the "Poor Soldier," the former being played seven and the latter eighteen times during the season. With scarcely an exception the repertoire came with the company from Jamaica. The long exile of ten years in that island had kept the organization together, strengthened it by the addition of new members, and enabled it to keep pace with dramatic progress in England. It seems, however, that their long residence in a tropical climate had unfitted the comedians to endure the rigors of a northern winter. Before the season had far advanced, postponements on account of illness became frequent. Mr. Henry's illness prevented the production of the "Busybody" and the "Miller of Mansfield," in January, 1786, and "Richard III" and the "Citizen," announced for the 30th of January, were post-

- Dec. 12—School for Scandal . . . Sheridan  
Love a la Mode.  
16—School for Scandal.  
Deuce is in Him.  
19—Shipwreck . . . . . Cumberland  
High Life Below Stairs . Townley  
23—West Indian . . . . . Cumberland  
Lying Valet.  
26—Sir Thomas Overbury . . Savage  
Poor Soldier.  
29—Siege of Damascus.  
Irish Widow.

## 1786.

- Jan. 2—School for Scandal.  
Poor Soldier.  
6—Benevolent Merchant . . Colman  
Devil to Pay . . . . . Coffey  
11—Jane Shore.  
Robinson Crusoe . . . Sheridan  
13—West Indian.  
Robinson Crusoe.  
16—Hamlet . . . . . Shakspeare  
Love a la Mode.  
18—Merchant of Venice . Shakspeare  
Poor Soldier.  
20—Clandestine Marriage . . Colman  
High Life Below Stairs.  
23—Orphan of China . . . . . Murphy  
Poor Soldier.  
25—Clandestine Marriage.  
Robinson Crusoe.  
27—Hamlet.  
Register Office . . . . . Reed  
Feb. 3—Richard III . . . . . Shakspeare  
Citizen . . . . . Murphy  
8—Orphan . . . . . Otway  
Miller of Mansfield . . Dodsley  
10—Richard III.  
Mock Doctor . . . . . Fielding  
20—Fair Penitent . . . . . Rowe  
Lyar . . . . . Foote  
24—George Barnwell . . . . . Lillo  
Register Office.  
27—School for Scandal.  
Poor Soldier.

- Feb. 29—Gamester.  
Register Office.
- March 3—Jealous Wife . . . . . Colman  
Poor Soldier.  
6—More Ways than One . Mrs. Cowley  
Robinson Crusoe.  
8—West Indian.  
Poor Soldier.  
10—Benevolent Merchant.  
Register Office.  
22—She Stoops to Conquer . Goldsmith  
Poor Soldier.  
24—Edward and Eleanor.  
Midas . . . . . O'Hara  
29—Provoked Husband . . Vanbrugh  
Lying Valet.  
31—She Stoops to Conquer.  
Midas.
- April 5—Richard III.  
Miss in her Teens . . . Garrick  
17—Provoked Husband.  
Poor Soldier.  
19—She Stoops to Conquer.  
Rosina . . . . . Mrs. Brooke  
21—Jealous Wife.  
Rosina.  
24—Constant Couple . . . Farquhar  
Midas.  
26—Clandestine Marriage.  
Lyar.  
28—Romeo and Juliet . . Shakspeare  
Miss in her Teens.
- May 3—Love in a Village . . Bickerstaff  
Miss in her Teens.  
5—Constant Couple.  
Rosina.  
8—Roman Father . . . Whitehead  
Devil Upon Two Sticks . . Foote  
10—Busybody.  
Rosina.  
(Distressed Prisoners in the Gaol.)  
17—Isabella . . . . . Southerne  
Miss in her Teens.  
19—Wonder . . . . . Mrs. Centlivre  
Citizen.  
22—Isabella.

poned from night to night, till the 8th of February, because of the illness of Mr. Hallam. Foote's "Lyar" was announced for the 13th, but it was not given, a card, dated the 14th, explaining that the theatre was closed on account of the indisposition of so many performers. Again on the 13th of March there was a postponement in consequence of the illness of Mrs. Harper, the theatre remaining closed until the 22d. Mrs. Morris' illness compelled a postponement from the 27th to the 29th of March, and the house was again closed from the 3d to the 13th of April for a similar reason. The incidents of the season, apart from the postponements on account of illness, were few. On the 6th of May, when Mrs. Cowley's "More Ways than One" was produced for the first time, the pantomime of "Robinson Crusoe" was given as the afterpiece "for the entertainment of the chiefs of the Oneida nation," who were

then in New York, and the proceeds of the performance of the 10th, one hundred dollars, went to the relief of the prisoners for debt in the city jail. On the 15th of May the newspapers announced the arrival, by the brig "Betsy," of two ladies and two gentlemen to reinforce the old American Company. These were the Kenna family. They were announced to appear on the 17th. Another actress arrived in New York about the same time, Mrs. Remington, whose appearance was delayed until the 29th of June. Mrs. Remington, who was underlined as from the Theatre Royal, Dublin, made her *debut* as *Mrs. Malaprop* in the "Rivals," and as *Sally* in "Thomas and Sally." That she had some pretensions as a singer is shown by the fact that she subsequently enacted *Rosetta* in "Love in a Village." She did not, however, become a permanent member of the company. According to Dunlap, Hallam, Henry, Wignell,

- May 22—Lyar.  
 24—Roman Father.  
     Poor Soldier.  
 26—School for Scandal.  
     Catharine and Petruchio.  
 29—Maid of the Mill . . . Bickerstaff  
     Daphne and Amintor . Bickerstaff  
     (Mr. Henry's Benefit.)  
 31—Tempest . . . . . Dryden  
     Neptune and Amphitrite.  
     Poor Soldier.  
     (Mr. Hallam's Benefit.)  
 June 2—Suspicious Husband . . . Hoadly  
     Midas.  
     (Mr. Woolls' Benefit.)  
 4—Rivals . . . . . Sheridan  
     Padlock . . . . . Bickerstaff  
     (Mr. Harper's Benefit.)  
 5—Conscious Lovers . . . Steele  
     Harlequin's Invasion . . Garrick  
     (Mr. Wignell's Benefit.)  
 9—Rivals.  
     High Life Below Stairs.  
     (Mrs. Harper's Benefit.)  
 12—Belle's Stratagem . . Mrs. Cowley  
     Harlequin's Invasion.  
     (Mrs. Morris' Benefit.)  
 19—Love in a Village.  
     Comus . . . . . Milton  
     (Mr. Woolls' Benefit.)  
 23—Rivals.  
     Thomas and Sally . . Bickerstaff  
 26—Tamerlane . . . . . Rowe  
     Poor Soldier.  
     (Miss Tuke's Benefit.)  
 July 3—Alexander the Great . . . Lee  
     Neck or Nothing . . . Garrick  
     (Mr. Morris' Benefit.)  
 6—Love in a Village.  
     Miss in her Teens.  
 10—Duenna . . . . . Sheridan  
     Daphne and Amintor.  
     (Miss Storer's Benefit.)  
 14—As You Like It . . . Shakspeare  
     Hob in the Well . . . Cibber  
     (Mr. Biddle's Benefit.)

July 17—School for Scandal.  
 Two Misers . . . . . O'Hara  
 (Mr. Morris' Benefit.)  
 21—Alexander the Great.  
 Poor Soldier.  
 (Mr. and Mrs. Harper's Benefit.)  
 Aug. 2—Douglas . . . . . Home  
 Register Officer.

Morris and Woolls were shareholders in the company at this time, the others being salaried performers. This is likely, since with Mrs. Morris they were the only members who are known to have

been with the American Company in Jamaica. Miss Tuke may have been the young lady who made her *debut* as *Lady Frances Touchwood* for Mr. Hallam's benefit at Kingston on the 8th of December, 1781, but Mr. and Mrs. Harper and Mr. Biddle, if they belonged to the company in Jamaica, must have joined it at a later period.

On the opening night in New York a prologue written by a citizen of that city was spoken, and between the play and the farce Mr.

Henry delivered an address that was admirable in taste and temper, and that must have been exactly suited to the audience and the occasion. The prologue was written in smooth and flowing verse, but it lacked force and originality, and is worthy of preservation only because of the occasion for which it was intended. The name of the author is unknown. It is worthy of special remark, as showing

#### PROLOGUE.

Of all the rare inventions of mankind,  
 Of power to raise and elevate the mind,  
 Genius, perhaps, no greater can impart,  
 Than the blest products of dramatic art;  
 E'er since the time old Thespis trod the stage,  
 The buskin'd muse has charm'd in ev'ry age;  
 Has taught the heart to feel for others' woe,  
 And generous tears in plenteous streams to flow;  
 Oft in the patriot breast has roused the flame  
 That urged to deeds of everlasting fame,  
 Made bold oppression hide its hateful head,  
 And planted law and order in its stead;  
 Shown how from vice each fatal error springs  
 And the pure joys substantial virtue brings.

The passions here in all their forms appear,  
 Loud, stormy rage, soft grief and wild despair;  
 Each tender breast their various influence feels,  
 And melts with pity—now with horror chills.  
 When fell *Macbeth* performs the murd'rous deed,  
 What heart so hard it is not seen to bleed?  
 Who views old *Lear* with ev'ry woe oppress'd,  
 And feels not strong emotion in his breast?

the interest manifested by the *Pennsylvania Journal* in the theatre at that time, that both the prologue and Mr. Henry's address<sup>1</sup> were printed in its columns. In the same paper the approbation with which the address was received was set

Or who the sad *Monimia's* tale can hear,  
And fail to drop the sympathetic tear ?  
Sometimes the comic muse gay scenes prepares,  
With kind intent to soften human cares ;  
From real life each striking portrait draws,  
To scourge the foes to virtue's sacred laws ;  
With lively wit inculcates moral rules,  
And points her satire at the head of fools.  
O be forever blest the Poet's art !  
That tends to mend and humanize the heart ;  
That sets the passions on the side of truth,  
And draws from paths of vice our wandering youth ;  
Protects religion and supports the laws,  
And fires the soul in heav'nly freedom's cause.

<sup>1</sup> MR. HENRY'S ADDRESS.—*Ladies and Gentlemen*.—I feel myself irresistibly compelled to return you thanks for your favorable reception of this evening's entertainment ; which I do with great sincerity and respect. I beg leave also to intrude a few minutes on your patience and make no doubt what I have to offer will be received with that kind indulgence which has ever been the distinguishing characteristic of the polite and judicious inhabitants of this city.

Eighteen years past your bounty erected this Theatre. Happy in your approbation and support we continued the exercises of our profession in it until the black cloud that threatened the liberty of America rendered it necessary for the sons of freedom at their joint meeting to prohibit during that awful period all public amusements—among others the theatre was particularized. This was conveyed to us not only by the resolves of Congress but in a letter from their amiable President, his Excellency, the late Peyton Randolph, and also from the Committee then sitting in this city. Though this prohibition struck at our very existence, yet as it was a matter fraught with public good, and the necessity of the times compelled, we silently and implicitly submitted. The respectable Committee of New York were pleased to ex-

press their warm approbation of our conduct, assuring us that it would live in their memory and that on our return we should be received with every degree of countenance and patronage. We went to the island of Jamaica, where we were received with that degree of cordial welcome which so eminently distinguishes the worthy inhabitants of that truly respectable island. Ten years we languished in absence from this our wished for, our desirable home, and though often solicited to return (where no doubt our emoluments would have been considerable), we as constantly refused, supposing it incompatible with our duty to the United States, to whom we hold ourselves bound by every tie of gratitude, affection and allegiance.

Many of us have passed the spring and summer of our days in your service, and we are now returned trusting we shall be allowed to wind up peaceably the evening of them under the happy auspices of your protection ; for that protection we appeal to your benevolence, your humanity—nay to a more powerful motive—your justice.

Of this be assured—as it has ever been our pride, our highest ambition, to boast of your patronage, so shall it be our future, our unremitting study, most gravely to deserve it.

down as expressive of "the sincere welcome of the company to New York, the real Athens of America." The speech was at once historical and apologetic—conciliatory and manly—intended to soften the asperities occasioned by the company's long absence among the enemies of America, and to assert the sympathies of its members with the cause of the Americans during their long struggle for independence. Especially deft was Mr. Henry's allusion to the invitations extended to the company to return to New York during the British occupation and to the steadfastness with which these invitations were declined as incompatible with their duty to the United States. In thus proclaiming the loyalty and allegiance of the players and appealing to the New York public for justice and fair play, Henry showed himself vastly superior to Hallam in *finesse* and in frankness and courage. His address must have made powerful friends for the theatre even if it failed to disarm opposition, and a long and reasonably successful season followed. With many familiar faces on the stage and the name of the "Old American Company" inscribed on their banner, Hallam and Henry now began a new career of prosperity.

On the opening night, it will be seen from the casts, Mr. Hallam was not in the bill for either of the pieces, Mr. Henry taking

GAMESTER.	his place as <i>Beverly</i>	LOVE A LA MODE.
Beverly . . . . Mr. Henry	in the "Gamester,"	Sir Callaghan . . Mr. Henry
Lewson . . . . Mr. Wignell	and Mr. Wignell as-	Sir Archy . . . Mr. Biddle
Jarvis . . . . Mr. Morris	suming his original	Beau Mordecai . Mr. Morris
Dawson . . . . Mr. Woolls	part of <i>Squire Groom</i>	Sir Theodore . . Mr. Woolls
Bates . . . . Mr. Biddle		Squire Groom . Mr. Wignell
Stukely . . . . Mr. Harper	in "Love a la Mode."	The Lady . . . Mrs. Morris
Charlotte . . . Mrs. Harper	A letter in the <i>Penn-</i>	
Lucy . . . . Miss Tuke	<i>sylvania Journal</i> , speaking of this performance,	
Mrs. Beverly . Mrs. Morris	said "all the parts were acted with great ability by our old acquaint-	

ances, the long approved and very respectable American Company, who received unremitted plaudits from every part of the house, which, at vast expense, is now perfectly repaired, beautified and illuminated in a style to vie with European splendor."

The first of the new pieces was Thomson's "Edward and Eleanor," of which no cast has been found, and the second O'Keefe's "Poor Soldier," played as an after-piece. This piece was the farce of

## POOR SOLDIER.

the "Shamrock" turned into a comic opera, both originally produced at Covent Garden in 1783.

Patrick . . . . .	Mr. Henry
Captain Fitzroy . . . . .	Mr. Harper
Dermot . . . . .	Mr. Woolls
Darby . . . . .	Mr. Wignell
Norah . . . . .	Miss Tuke
Kathleen . . . . .	Mrs. Morris

There are no contemporary criticisms of the New York performance, but tradition has preserved the fact of Henry's popularity as *Patrick* and of Wignell's as *Darby*. Indeed, so marked was the favor with which the latter was received in this and other comedy roles that even Mr. Hallam's prestige was shaken, as is apparent from "A Hint to the Managers," printed in the *Daily Advertiser*, March 13th, 1786, in which it was suggested that *Tony Lumpkin* in "She Stoops to Conquer" should be given to Wignell. As the part belonged to him, Hallam must have regarded this suggestion as an impertinence.

It would have been a matter for regret if the cast of the "School for Scandal," which was played by the old American Company for the first time on the 12th of December, 1785, had not been preserved. Fortunately Mr. Henry, through his personal relations with the Sheridan family, was in possession of an authentic copy of the comedy given him by the author, which he caused to be printed by Hugh Gaine in New York, in 1786. This edition contains what pur-

ports to be the first cast of the comedy as it was played in the United States by the old American Company. It is evident, however, that

SCHOOL FOR SCANDAL.

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Sir Peter Teazle . . . . .	Mr. Henry
Sir Oliver Surface . . . . .	Mr. Morris
Charles Surface . . . . .	Mr. Harper
Joseph Surface . . . . .	Mr. Wignell
Sir Benjamin Backbite . . . . .	Mr. Biddle
Crabtree . . . . .	Mr. J. Kenna
Rowley . . . . .	Mr. Woolls
Moses . . . . .	Mr. Kenna
Snake . . . . .	Mr. Lake
Lady Teazle . . . . .	Mrs. Morris
Lady Sneerwell . . . . .	Miss Tuke
Mrs. Candour . . . . .	Mrs. Harper
Maria . . . . .	Miss Storer

this is not the cast of the 12th of December, 1785, in its integrity.

The Kennas had not yet arrived in the country, and Miss Storer, if she was in New York, had not returned to the stage. Although in the main the parts stand as they were originally cast, it is to be regretted that beyond the date the newspapers give no information of

the first performance. There were three other pieces now produced for the first time of which we have no casts — Mrs. Cowley's long popular comedy, the "Belle's Stratagem;" Savage's "Sir Thomas Overbury," in which the eccentric author had originally acted and failed, and Mrs. Brooke's "Rosina," a comic opera founded on the episode of "Palemon and Lavinia" in Thomson's "Seasons." The tragedy as now produced was probably Woodfall's version presented at Covent Garden a few years before. Besides these a pantomime, "Robinson Crusoe; or, Harlequin Friday," attributed to Sheridan, was produced, with Hallam as *Robinson Crusoe*, Wignell as *Pantaloon* and Mrs. Harper as *Columbine*. This is the first time during the season that Hallam's appearance is noted.

With the Shakspearean and other revivals Hallam again came to the front, but even of these we have only a few partial casts. This was the production of "Hamlet" that Dunlap regards as the first time the play was attempted in America. It is not probable, as Dunlap

assumes, that Hallam ever saw Garrick in the part, and so far was this from his first appearance as *Hamlet* that American audiences had been familiar with him in the character for a quarter of a century. Some slight changes, however, were made in the manner of presenting the tragedy. The scene of the grave-diggers, which Garrick had discontinued, was restored, and Mr. Henry made an alteration in the dress of the *Ghost* in the closet scene that was much approved. Of the performance of "Richard III" a critic wrote that Hallam as *Richard* was "inimitable," and Harper as *Richmond* "truly great," but he added that Wignell "did not appear in spirits, as he evidently did not have a part equal to his abilities." Out of tenderness for the actor the part was not mentioned. Of Miss Tuke as *Lady Anne* it was said that "considering her inexperience, she was competent to expectation." She was complimented upon her exertions to please and her desire to excel. "Her timidity is rather against her," her critic said, "but as diffidence is the inseparable companion of merit, we cannot but expect that in time she will make a considerable figure on the boards." The same writer described Mrs. Harper, who was no doubt the *Queen Elizabeth*, as possessing all the becoming gestures that dignify the character and please the audience, but her articulation was so imperfect that it was difficult to understand her—"in acting

## PARTIAL CASTS.

*Hamlet.*


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Hamlet . . . . .	Mr. Hallam
Ghost . . . . .	Mr. Henry
Queen . . . . .	Mrs. Harper
Ophelia . . . . .	Mrs. Morris

*Richard III.*

Richard . . . . .	Mr. Hallam
Richmond . . . . .	Mr. Harper
Lady Anne . . . . .	Miss Tuke

*Tempest.*

Prospero . . . . .	Mr. Hallam
Ferdinand . . . . .	Mr. Harper
Trinculo . . . . .	Mr. Henry
Ariel . . . . .	Mrs. Morris

*Wonder.*

Don Felix . . . . .	Mr. Hallam
Colonel Briton . . . . .	Mr. Kenna
Lissardo . . . . .	Mr. J. Kenna
Violante . . . . .	Mrs. Kenna

lively and accomplished, but in speaking dull." The audiences at this time were set down as judicious, respectable and numerous.

It will be observed that the partial cast of the "Wonder" contained three new names, those of the Kenna family, Mrs. Kenna playing *Violante*. Mrs. Kenna made her *debut* as *Isabella* in Southern's tragedy of that name on the 17th of May, 1786. A contemporary critic said of her performance of *Isabella* that it "seemed so completely studied to raise the admiration and tender feelings of a generous and candid audience," and the opinion was expressed that much might be expected from her in the future. It was two nights later that the Kennas appeared in the "Wonder," and also in the afterpiece, the "Citizen," Mr. Kenna playing *Young Philpot*, Mr. J. Kenna *Old Philpot* and Mrs. Kenna *Maria*. When "As You Like It" was produced for the first time in America for Mr. Biddle's benefit on the 14th of July, Mrs. Kenna was the *Rosalind*. It was probably owing to the serious illness of Mrs. Morris at this time that Mrs. Kenna was afforded her opportunities with the American Company.

For his benefit on the 29th of May Mr. Henry offered a musical bill comprising Bickerstaff's comic opera, the "Maid of the Mill," and his version of Mrs. Cibber's "Oracle," called "Daphne and Amintor." His object evidently was to bring the two Storer sisters, Fanny and Maria, once more before the public. The latter was both the *Patty* and the *Daphne*, but oddly enough she was announced in the bills as "a young gentlewoman." Henry's peculiar matrimonial relations to the Storer family must have been the occasion for this diffidence. As a matter of fact Maria Storer was far from being a young gentlewoman. She had played the *Page* in Otway's "Orphan" and other parts at the Southwark Theatre nineteen years before. If

she was then only eleven years old she was thirty now. But it is likely that she was at least five years older, as she had already attained the lead in the musical pieces presented by the American Company before the Revolution. The assumption is that she was already recognized as Mrs. Henry in private life, and that Mr. Henry took this method of ascertaining whether she would be acceptable to the public. The result must have been entirely to dispel his fears, for more than two hundred persons were turned away from the theatre unable to obtain admittance, and the papers were in raptures over Maria Storer's singing and acting. Her performance was declared to be both chaste and judicious. Her voice was said to be harmony itself, equaled only by her refined ear and great taste, and as *Patty* in the "Maid of the Mill" her singing was described as "truly masterly, infinitely beyond anything ever heard on this side of the Atlantic." "She seems," said one of her critics, "not only to have made singing, but speaking her particular study." She was complimented upon her adoption of different dresses as "eminently characteristic of approved judgment and fancy." In the afterpiece it was said she showed her knowledge of the *vis comica*. Henry recited the Shakspeare "Monody" on the occasion, in which he was not happy. While he was excused on the ground that his powers must have been weakened by his late severe illness, he was told that "these heavy monologues are not relished save by the judicious few." Maria Storer subsequently appeared as *Rosetta* in "Love in a Village," and the *Lady* in "Comus" for Mr. Woolls' benefit. A later *Rosetta* this season was Mrs. Remington, who, as already noted, made her first appearance as *Mrs. Malaprop* in the "Rivals," and *Sally* in "Thomas and Sally" on the 22d of June.

On the 4th of July, 1786, occurred the first theatrical celebration

of that day in the history of the United States. On this occasion Hallam and Henry exhibited on the stage a piece of painting representing two Corinthian columns, one on each side of a monument. On the monument were inscribed the names of Warren, Montgomery, Mercer and Wooster. Under these was a spread eagle with a sword in one claw and thirteen arrows in the other. From his beak issued the label LIBERTY, inscribed with the names of Washington, Greene, Knox and Wayne. At the top of the monument were two angels, and a flame issuing heavenward—at the foot on each side were placed the genii of Agriculture and Liberty, and in the centre between them were thirteen stars in a circle. At the foot of the pedestal on the right were three sheaves and on the left a ship under full sail. "Thus," it was said, "have these gentlemen given a reiterated and expensive proof that they are by principle well-wishers to the United States of America."

Throughout the entire season the opposition to the drama was more than usually virulent, and in April a memorial was presented to the Legislature asking that the theatre should be prohibited by law. This memorial was signed by seven hundred names. It was met by a counter-memorial signed by fourteen hundred names. The agitation at this time was due to the clergy, who attacked the stage from the pulpit, and so inflamed their hearers that there were threats of pulling down the theatre. As the clergy afterward counselled an appeal to the Legislature, instead of a resort to mob violence, a writer in Loudon's *New York Packet* praised them for having kindled the flame and for setting bounds to it.

## CHAPTER XIV.

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### ALLEN'S COMPANY AT ALBANY.

THE BATTLE FOR EXISTENCE—VIOLENT OPPOSITION OF THE ALBANIANS—  
WORK OF THE SEASON—THE REPERTOIRE AND THE CASTS—FIRST  
PRODUCTION OF THE "FAIR AMERICAN"—PARTS OF THE LEADING  
PERFORMERS.

THE contest with prejudice in the early days of the drama in America was a battle for a foot-hold—now it was a battle for existence. In Pennsylvania plays were prohibited by law. In the city of New York the opposition was virulent, and legislative prohibition was earnestly sought by a part of the community. Even at Albany, where Allen's company went after the dissolution of the partnership of Hallam and Allen, a determined effort was made to suppress the players. At that place application had been made to the corporation for permission to use two rooms of the hospital as a theatre, and this permission was accorded the comedians on the 28th of November, 1785. As soon as it became generally known that plays were to be given with the consent of the Mayor and Common Council, a petition was circulated and signed, asking the corporation to withdraw the authority already granted. This petition was presented on the 12th of December, whereupon a motion to reconsider the resolution of the 28th of Novem-

ber was adopted.<sup>1</sup> The question being thus reopened, Alderman Hun moved "that the comedians have not the liberty to exhibit their theatrical performances in the hospital," but the motion was lost by a vote, nine in the negative to only four in the affirmative. Then resolutions were adopted, confirming the original action of the Board, but the players were prompted to change the authorization at the head of their

<sup>1</sup>OFFICIAL ACTION.—THE PETITION.

*To the Worshipful the Mayor, Recorder, Aldermen and Commonalty of the City of Albany, this petition humbly sheweth :*

That your petitioners having observed in the supplement to the *Albany Gazette* of the 5th inst. an advertisement in the following manner :

"By Authority.—On Friday evening, 9th December, the theatre in the city of Albany, will be opened," etc., beg leave humbly to represent to your worshipful board the present state and situation of this city. Though in the same paper the inhabitants are suspected of rusticity and want of politeness, they have so much common sense we trust, as to judge and to declare that we stand in no need of plays and play-actors to be instructed in our duty or good manners, being already provided with other and much better means to obtain sufficient knowledge and improvement in both. But the pressing necessities and wants of many families, after a long continued and depressing war, the debts still due to the public for the safety and convenience of the state and this city; as well as many objects of charity (not to mention the gratitude we owe to God), call upon us to request the impartial reconsideration of your resolution by which that authority was given, and to make such amendments as are consistent with your wisdom and prudence, to acquaint your citizens that the intent and meaning

thereof was not publicly to authorize and thereby to applaud and encourage theatrical exhibitions of those persons, who, having left another more populous city, pretend to stay but a short time amongst us, probably to support themselves on the way to another place, where they expect to meet with better friends and political connections; but in reality will drain us of our money, if not instil into the minds of the imprudent principles incompatible with that virtue which is the true basis of republican liberty and happiness.

THE RESOLUTIONS.

Resolved, that in the Opinion of this Board, they have not a Legal Right to prohibit the Company of Comedians in this City, from exhibiting their Theatrical performances.

Resolved, that as a Formal application was made by the said Company of Comedians to this Board, for Leave to occupy two Rooms in the Hospital for this purpose and as this application was notorious and not Hastily Granted, so that sufficient time was afforded to the Inhabitants to Express their sentiments and altho the Permission was granted by a Majority of Members Comprising the Corporation, they conceive that it would be unjust at this time and forfeit their Honour to Deprive the said Comedians of the use of the said Rooms and subject them to useless Expence.

advertisements from "By Authority" to "By Permission." In the *Albany Gazette*, of the 5th of December, there was, besides the regular advertisement of the intentions of the company, a semi-editorial notice that closed with the wish that the citizens of Albany and neighborhood "would exert themselves in encouraging these ingenious sons and daughters of Thalia and Melpomene, as it is universally acknowledged that theatrical representations are of all others best calculated to eradicate vulgar prejudices and rusticity of manners, improve the understanding and enlarge the ideas." Innocent as this nonsense was, it was construed even in the petition into an imputation of rusticity to the good people of Albany. Besides, the fact that the players intended going to Canada, "where they expect to meet with better friends and political connections," was deftly used to excite national feelings and prejudices against them. Beaten in the Common Council, the controversy was transferred to the columns of the *Albany Gazette*. Communications against the theatre were printed in several numbers of that journal, in at least one of which mob violence was threatened. While it was declared that the serious inhabitants hate mobs and would discourage them, "fair notice" was given to the poor players that "one word as a signal would lay the play-house in a few minutes to the ground." In spite of the violence of this opposition, the company held its ground until the latter part of February, 1786, when the comedians departed for Montreal. "In justice to the company," the *Gazette* of the 23d inst. said, "we cannot omit mentioning that their conduct has been such as to meet with the approbation of the city in general." At the same time, while the magistrates refused to prohibit the theatre, none of them dared to defy public opinion so far as to attend any of the performances of Allen's company at Albany. This was regarded as

"worthy of imitation of all ranks." Among the arguments urged against theatrical performances at this time were charges that the theatre was a new species of luxury and dissipation, a darling vice and an increasing evil.

Although announced to begin on the 9th of December, the Albany season did not open until the 13th, after which performances

LIST OF PERFORMANCES.

1785.

- Dec. 13—Cross Purposes . . . . O'Brien  
Catharine and Petruchio. Shakspeare  
16—Countess of Salisbury . . Hartson  
Deuce is in Him . . . . Colman  
20—Miser . . . . . Fielding  
Mock Doctor . . . . . Fielding  
23—George Barnwell . . . . . Lillo  
Wrangling Lovers . . . . . Lyon  
28—Busybody . . . . . Mrs. Centlivre  
Catharine and Petruchio.  
30—Venice Preserved . . . . Otway  
Cross Purposes.

1786.

- Jan. 6—She Stoops to Conquer. Goldsmith  
Wrangling Lovers.  
13—West Indian . . . . Cumberland  
Miss in Her Teens . . . . Garrick  
20—She Stoops to Conquer.  
Love a la Mode . . . . Macklin  
27—Fair American . . . . . Pilon  
Lethe . . . . . Garrick  
Feb. 3—Citizen . . . . . Murphy  
Lethe.  
Witches.  
10—Citizen.  
Lethe.  
Witches.  
17—West Indian.  
Harlequin Skeleton.

were given twice a week, generally on Tuesdays and Fridays, until the 17th of February, 1786. The postponement was due to delay in the necessary preparations in fitting up the hospital for theatrical purposes. As the *Albany Gazette*, which was printed once a week, is the only authority for the history of the season, the list of performances is necessarily incomplete. It affords, however, a very satisfactory view of the character of the entertainments given by these strolling players; tragedy, comedy, farce and pantomime being all included in the repertoire. "Weak and feeble as the company was," says Mr. Phelps in his "Players of a Century," "it appears they did

not allow the legitimate to stagger them in the least." No criticisms of the plays or players were printed, but a sketch, or rather recommen-

dation, of "George Barnwell," and a notice of the "Busybody" followed the advertisements. The old hospital in which the performances were given was built at the time of the French war. This was the second time, according to Dunlap, that it was used for theatrical purposes. It remained standing until 1808, when it was sold at auction and pulled down.

On the opening night the bill comprised two pieces, both of which were in reality afterpieces—O'Brien's "Cross Purposes" and Garrick's version of "Catharine and Petruccio," with Mrs. Allen as *Catharine*. The new names in these casts are Messrs. Worsdale and Bellair, Mrs. Moore and Mrs. Bentley. Mr. Bellair was the dancer of the company, and the ladies were, of course, the wives of the actors whose names they bear. The others had played with Hallam and Allen in New York. Moore and Allen shared the lead, the latter especially showing something like the willingness of *Bottom* to play all the

THE FIRST ALBANY BILL.

BY AUTHORITY.

On Friday evening the 9th December, 1785, THE  
THEATRE in the City of Albany

Will be Opened

With an occasional Prologue

By Mr. Allen.

After which will be presented A COMEDY in two acts  
CALL'D

CROSS PURPOSES.

Mr. Grubb and Robin . . . . .	Mr. Moore
George Bevil . . . . .	Mr. Bentley
Harry Bevil . . . . .	Mr. Worsdale
Servant . . . . .	Mr. Bellair
Chapeau, F. Bevil & Consol . . . . .	Mr. Allen
Emily . . . . .	Mrs. Moore
Housemaid . . . . .	Mrs. Bentley
Mrs. Grubb . . . . .	Mrs. Allen

After the comedy,

An Eulogy on Freemasonry

By Brother Moore.

To be followed by a DANCE called

LA POLONESE.

To conclude with a COMEDY of three acts written  
by Shakespeare

Call'd,

CATHARINE AND PETRUCHIO,

OR,

THE TAMING OF THE SHREW.

Petruccio . . . . .	Mr. Allen
Baptista . . . . .	Mr. Bentley

Grumio . . . . . Mr. Worsdale  
 Hortensio . . . . . Mr. Bellair  
 Pedro . . . . . Mr. Duncan  
 Biondello . . . . . Mr. Moore  
 Bianca . . . . . Mrs. Moore  
 Curtis . . . . . Mrs. Bentley  
 Catharine . . . . . Mrs. Allen

Doors to be opened at five o'clock and the performance to begin precisely at six.

Tickets, (without which no person can be admitted) to be had at Mr. Lewis's tavern—as no money will be received at the door.

BOX 8s. GALLERY 4s.

No person to be admitted behind the scenes.

N. B.—Stoves are provided for the boxes, to render the house warm and comfortable.

parts. In "Cross Purposes" he not only had his own role of *Consol*, but the two parts that Hallam had played in New York, *Chapeau* and *Frank Bevil*, besides—in "Catharine and Petruchio" he succeeded Hallam as *Petruchio*,

turning over his own part of *Grumio* to Worsdale. The performances must have been of a nature to fall very far short either of a "luxury" or a "dissipation," and the theatre itself was clearly of the most primitive character. Although much was promised in the way of comfort from the stoves with which the boxes were provided, it was found necessary to announce, after the first night: "An additional stove is provided and the floor of the box is lined, in order to render the theatre as warm and comfortable as possible." This will not be surprising to people who know what an Albany winter is like.

Mrs. Allen was apparently the ruling spirit of the company, and it was, no doubt, to afford her an opportunity to appear in tragedy that

#### COUNTESS OF SALISBURY.

Alwin . . . . . Mr. Allen  
 Raymond . . . . . Mr. Moore  
 Grey . . . . . Mr. Bentley  
 Morton . . . . . Mr. Worsdale  
 Leroches . . . . . Mr. Bellair  
 Sir Ardolf . . . . . Mr. Duncan  
 Eleanor . . . . . Mrs. Moore  
 Countess . . . . . Mrs. Allen

the "Countess of Salisbury" was played on the second night. Mr. Allen now succeeded Hallam as *Alwin*, and Bentley had Allen's previous role.

#### DEUCE IS IN HIM.

Colonel Tamper . Mr. Allen  
 Dr. Prattle . . . Mr. Moore  
 Major Bedford . Mr. Bentley  
 Servant . . . . . Mr. Bellair  
 Mlle. Florival . Mrs. Pinkstan  
 Emily . . . . . Mrs. Bentley  
 Belle . . . . . Mrs. Allen

Mr. Duncan made his

*debut* as *Sir Ardolf* on this occasion, as did also Mrs. Pinkstan as *Mlle. Florival* in the farce. She was next seen in the "Miser" and "George

MISER.

Lovegold . . . Mr. Moore  
Frederick . . . Mr. Bentley  
Clerimont . . Mr. Worsdale  
Jeweller . . . Mr. Bellair  
Mercer . . . Mr. Duncan  
Ramillie } . . . Mr. Allen  
James }  
Mariana . . Mrs. Pinkstan  
Harriet . . Mrs. Bentley  
Wheedle . . Mrs. Moore  
Lappet . . Mrs. Allen

Barnwell," playing the walking ladies. Later on she assumed man's attire and played *Marplot* in the "Busybody." All this would indicate that she was

GEORGE BARNWELL.

George Barnwell . Mr. Moore  
Thorowgood . . Mr. Bentley  
Trueman . . Mr. Worsdale  
Uncle } . . . Mr. Allen  
Blunt }  
Maria . . Mrs. Pinkstan  
Lucy . . Mrs. Bentley  
Millwood . . Mrs. Moore

Bellair, besides playing small parts, danced between the pieces. After

MOCK DOCTOR.

Gregory . . . Mr. Allen  
Sir Jasper . . Mr. Bentley  
Leander . . Mr. Worsdale  
Davy }  
James } . . . Mr. Moore  
Robert }  
Harry . . . Mr. Bellair  
Charlotte . . Mrs. Moore  
Dorcas . . Mrs. Allen

the comedy of the "Busybody," on the 28th of December, Brother Moore, by particular desire, re-

WRANGLING LOVERS.

Carlos . . . Mr. Moore  
Lopez . . Mr. Worsdale  
Sancho . . . Mr. Allen  
Leonora . . Mrs. Pinkstan  
Jacintha . . Mrs. Allen

peated the eulogy on Masonry he had recited on the opening night. Mrs. Pinkstan evidently

was received with favor by the Albanians, for two nights after her appearance as *Marplot* in the "Busybody" she played *Belvidera*

BUSYBODY.

Marplot . . . Mrs. Pinkstan  
Sir George Airy . Mr. Moore  
Sir Francis Gripe . Mr. Allen  
Sir Jealous Traffick . Mr. Bentley  
Charles . . . Mr. Worsdale  
Whisper . . . Mr. Bellair  
Isabinda . . . Mrs. Moore  
Patch . . . Mrs. Bentley  
Miranda . . Mrs. Allen

in "Venice Preserved." This was, perhaps, the only part in which the Albany play-goers of 1769 had an opportunity to compare her with Miss Cheer.

VENICE PRESERVED.

Jaffier . . . Mr. Moore  
Pierre . . . Mr. Allen  
Priuli . . . Mr. Bentley  
Renault . . Mr. Worsdale  
Eliot . . . Mr. Duncan  
Spinosa . . Mr. Bellair  
Belvidera . . Mrs. Pinkstan

In the comedies that followed, "She Stoops to Conquer" and the "West Indian," Mrs. Pinkstan was obliged to be content with parts of

SHE STOOPS TO CONQUER.	less prominence than before, Mrs.	WEST INDIAN.
Young Marlow . . . Mr. Moore Hardcastle . . . . Mr. Bentley Hastings . . . . Mr. Worsdale Tony Lumpkin . . . Mr. Allen Servants . . . . . { Bellair Duncan Mrs. Hardcastle . . Mrs. Bentley Miss Neville . . . Mrs. Pinkstan Maid . . . . . Mrs. Moore Miss Hardcastle . . Mrs. Allen	Allen, as was the right of the man- ager's wife, tak- ing the best roles in both come- dies. As was	Belcour . . . . . Mr. Moore Stockwell . . . . . Mr. Bentley Charles Dudley . Mr. Worsdale Major O'Flaherty . Mr. Allen Servants . . . . . { Bellair Duncan Lady Rusport . . Mrs. Bentley Miss Dudley . . . Mrs. Moore Mrs. Fulmer . . Mrs. Pinkstan Charlotte Rusport . Mrs. Allen

generally the case with these early strolling companies, amateurs were introduced as the season progressed, a gentleman making his first ap-

MISS IN HER TEENS.	pearance as <i>Sir</i>	LOVE A LA MODE.
Captain Flash . . Mr. Bentley Captain Loveit . . Mrs. Worsdale Puff . . . . . Mr. Allen Fribble . . . . . Mr. Moore Miss Biddy . . . Mrs. Moore Tag . . . . . Mrs. Allen	<i>Charles Marlow</i> in "She Stoops to Conquer," and playing <i>Captain</i>	Sir Callaghan . . . Mr. Moore Sir Archy . . . . Mr. Bentley Beau Mordecai . Mr. Worsdale Squire Groom . . . Mr. Allen Charlotte . . . . Mrs. Moore

*Dudley* in the "West Indian," while another gentleman made his *debut* in the latter piece as *Stukely*. A gentleman also played *Sir Theo-*

LETHE.	<i>dore Goodchild</i> in "Love a la	CITIZEN.
Æsop . . . . . Mr. Bentley Fine Gentleman } . Mr. Moore Mercury            } Lord Chalkstone } . Mr. Allen Drunken Man       } Bowman            } . Mr. Worsdale Old Man            } Mrs. Tattoo . . . Mrs. Pinkstan Mrs. Riot . . . . Mrs. Allen	<i>Mode," Tattoo</i> and <i>Snip</i> in "Lethe," <i>Sir</i> <i>Jasper Wilding</i> in the "Citizen," and the <i>Gardener</i> in "Harlequin Skeleton." Besides, a Mr.	Young Philpot . . . Mr. Moore Young Wilding . . Mr. Bentley Beaufort . . . . Mr. Worsdale Old Philpot . . . . Mr. Allen Corinna . . . . . Mrs. Moore Maria . . . . . Mrs. Allen

Ball was advertised for the *Landlord* in "She Stoops to Con-

quer," when it was played the second time. He may have been one of the nameless gentlemen previously seen in better parts. Danc-

## WITCHES.

Harlequin . . . Mr. Moore  
Clown . . . . Mr. Allen  
Pantaloon . . Mr. Worsdale  
Magician . . . Mr. Bentley  
Porter . . . . Mr. Duncan  
Lover . . . . Mr. Bellair  
Hecate . . . . Mrs. Allen  
Columbine . . Mrs. Bentley

ing between the play  
and the farce was  
always part of the  
entertainment. These  
interludes were some-  
times elaborate, the  
comic dance, the

## HARLEQUIN SKELETON.

Harlequin . . . Mr. Moore  
Clown . . . . Mr. Allen  
Conjuror . . . Mr. Bentley  
Pierre Paloux . Mr. Worsdale  
Tirebouchon . . Mr. Bellair  
Warden . . . . Mr. Duncan  
Fatima . . . . Mrs. Allen  
Columbine . . Mrs. Bentley

"Drunken Peasant," being advertised to follow "She Stoops to Conquer," and a grotesque dance, "La Fricassée," to come after the "West Indian." In both cases Mr. Bellair was announced as the *Shepherd*, and Mrs. Worsdale as the *Clown*. Mrs. Allen sometimes sang her favorite air, "Sweet Willie, O," and Mr. Moore gave the songs of *Sir Callaghan O'Brallaghan* in "Love a la Mode" and of *Mercury* in "Lethe." This part of the entertainment seems to have given much satisfaction, and early in the season the orchestra was augmented to render it "more deserving the approbation of the public."

Only one piece new to the American stage was produced during the season, Pilon's "Fair American." This piece was originally a comic opera, but at Albany it was given as a comedy. Like the comic operas of that day, it was only a comedy interspersed with songs. The music was without merit, but Carter, the composer, sued Pilon for his bill, and the latter was compelled to abscond. The piece

## FAIR AMERICAN.

Dreadnought } . . . . . Mr. Allen  
Carbine }  
Bale } . . . . . Mr. Moore  
Boreas }  
Colonel Mountford . . . . . Mr. Bentley  
Summers . . . . . Mr. Worsdale  
Fribburg . . . . . Mr. Bellair  
Angelica . . . . . Mrs. Pinkstan  
Charlotte . . . . . Mrs. Moore  
Kitty Dreadnought . . . . . Mrs. Bentley  
Rachel . . . . . Mrs. Allen

was originally produced at Drury Lane in 1782, but it was not printed until 1785. It is said to have been received with great applause, but the season being near the close it was given only seven nights. King was the original *Dreadnought*, Palmer *Mountford* and Barrymore *Summers*. Mrs. Wrighten, afterwards known on the American stage as Mrs. Pownall, was the *Rachel* and Miss Philips *Angelica*, the fair American, a heroine from the interior of South Carolina. She started from her home for Charleston to embark for England, but was taken prisoner by

## THE LEADING PLAYERS—THEIR PARTS.

PLAYS.	Allen.	Mrs. Allen.	Moore.	Bentley.
Busybody . . . . .	Sir Francis Gripe . .	Miranda . . . . .	Sir George Airy . .	Sir Jealous Traffick .
Countess of Salisbury . .	Grey . . . . .	Countess . . . . .	Raymond . . . . .	Morton . . . . .
	Alwin . . . . .			Grey . . . . .
George Barnwell . . . . .	Uncle . . . . .		George Barnwell . .	Thorowgood . . . . .
	Blunt . . . . .			
Miser . . . . .	Ramillie . . . . .	Lappet . . . . .	Lovegold . . . . .	Frederick . . . . .
	James . . . . .			
She Stoops to Conquer . .	Tony Lumpkin . . . .	Miss Hardcastle . .	Young Marlow . . .	Hardcastle . . . . .
Venice Preserved . . . .	Pierre . . . . .		Jaffier . . . . .	Priuli . . . . .
West Indian . . . . .	Major O'Flaherty . .	Charlotte Rusport .	Belcour . . . . .	Stockwell . . . . .
FARCES AND OPERAS.				
Catharine and Petruchio .	Grunio . . . . .	Catharine . . . . .	Biondello . . . . .	Baptista . . . . .
	Petruchio . . . . .		Tailor . . . . .	
Citizen . . . . .	Old Philpot . . . . .	Maria . . . . .	Young Wilding . . .	Young Wilding . . .
			Young Philpot . . .	
Cross Purposes . . . . .	Consol . . . . .	Mrs. Grubb . . . . .	Grub . . . . .	George Bevil . . . .
	Chapeau . . . . .			
	Frank Bevil . . . . .			
Damon and Phillida . . .	Corydon . . . . .	Phillida . . . . .	Cymon . . . . .	Mopsus . . . . .
Deuce 'is in Him . . . . .	Colonel Tamper . . .	Bell . . . . .	Dr. Prattle . . . . .	Major Bedford . . .
	Aposem . . . . .			
Devil Upon Two Sticks . .	Dr. Last . . . . .	Mrs. Maxwell . . . .		Julep . . . . .
Fair American . . . . .	Dreadnought . . . . .	Rachel . . . . .	Carbine . . . . .	Col. Mountford . . .
			Bale . . . . .	
Flitch of Bacon . . . . .	Major Benbow . . . .	Eliza . . . . .	Tipple . . . . .	Capt. Wilson . . . .
Ghost . . . . .	Clinch . . . . .	Dorothy . . . . .	Sir Jeffrey . . . . .	Trusty . . . . .
Harlequin Skeleton . . . .	Clown . . . . .	Fatima . . . . .	Harlequin . . . . .	Conjuror . . . . .
Lethe . . . . .	Lord Chalkstone . . .	Mrs. Riot . . . . .	Fine Gentleman . . .	Æsop . . . . .
	Drunken Man . . . . .		Mercury . . . . .	
Love a la Mode . . . . .	Squire Groom . . . . .	Charlotte . . . . .	Sir Archy . . . . .	Sir Theodore . . . .
			Sir Callaghan . . . .	Sir Archy . . . . .
Miss in Her Teens . . . .	Puff . . . . .	Tag . . . . .	Fribble . . . . .	Captain Flash . . . .
			Davy . . . . .	
Mock Doctor . . . . .	Gregory . . . . .	Dorcas . . . . .	James . . . . .	Sir Jasper . . . . .
			Squire Robert . . . .	
Thomas and Sally . . . . .		Sally . . . . .	Squire . . . . .	Dorcas . . . . .
Witches . . . . .	Clown . . . . .	Hecate . . . . .	Harlequin . . . . .	Magician . . . . .
Wrangling Lovers . . . . .	Sancho . . . . .	Jacintha . . . . .	Carlos . . . . .	

the French, the allies of the Americans, and recaptured by a detachment of British horse under Col. Mountford. The piece was entirely unsuited to an Albany audience, because of its political sentiments. To render it more acceptable, it was introduced with a prologue, spoken by Mr. Allen in the character of *Capt. O' Cutter*, and concluded with an "Ode to Peace," instead of the original tag—the union of England and America, still possible in 1782, but impossible in 1786.

It is evident, from their parts and from the parts accorded by Mr. Allen to Mr. Moore, and by Mrs. Allen to Mrs. Pinkstan, that the manager and his wife had little professional merit and were aware of it. In comedy and farce Mr. Allen evinced a taste for eccentric parts, but Mr. Moore had the lead in all the important pieces. In tragedy Mrs. Allen seldom appeared at all, giving up such roles as *Belvidera* to Mrs. Pinkstan, but in comedy and singing parts she was not slow to assert herself. What became of them after their Montreal season I have not been able to learn, but it is probable they returned to New York, as their son, Andrew Allen—Andrew Jackson Allen—is reputed to have made his first appearance as one of the incense boys in "Romeo and Juliet" at the John Street Theatre in 1787. Of Mr. Moore's subsequent career there is apparently no account, and Mr. Bentley appears to have resumed his place in the orchestra of the old American Company, where he was, no doubt, more useful than on the stage.

## CHAPTER XV.

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### THEATRICALS AT THE SOUTH, 1785-8.

A THEATRE OPENED AT SAVANNAH—HEARD A MANAGER—THE OLD AMERICAN COMPANY AT BALTIMORE—STROLLING PLAYERS IN MARYLAND—THE FIRST RICHMOND THEATRE—HARMONY HALL—GODWIN'S SEASON AT CHARLESTON.

AT THE South considerable theatrical activity was manifested as early as 1785-6. On the same day that Hallam and Allen's company first appeared in New York, August 24th, the theatre, or what was called the theatre, at Savannah was opened by Godwin and Kidd, with "Cato" and "Catharine and Petruchio." In the former Kidd played *Syphax*, Godwin *Juba*, Mrs. Godwin *Lucia* and Mrs. Kidd *Marcia*—in the latter Godwin was the *Petruchio*, Kidd *Baptista*, Mrs. Godwin *Bianca* and Mrs. Kidd *Catharine*. The other characters in both were by gentlemen "for their amusement." The principals were not without experience. Godwin had made his *debut* at the Southwark Theatre, as *Prince Edward* in "Richard III," as early as 1766; after leaving the American Company he was one of the leading spirits in the New American Company, which played at Annapolis and other places in 1769. During the Revolution he was with the American Company in Jamaica, where Mrs. Godwin made her *debut*. Mr. and Mrs. Kidd had been with Ryan at Baltimore, during his last season, in 1784, where Mr. Kidd was seen in unimportant roles, such

as *Duncan* in "Macbeth," and Mrs. Kidd as *Wheedle*, in the "Miser," *Lucilla* in the "Fair Penitent," and *Mrs. Candour* in the "School for Scandal." Both men seem to have been dancing masters, who turned players when occasion offered. They apparently went to Savannah to pursue both callings, for in their advertisement they informed the public that they had come into the State with a view to settle in the way of their professions. After the benefit plays, Mr. Godwin said he would open a school for dancing. These efforts were not crowned with marked success, for the next year Mr. Godwin settled at Charleston. Mrs. Godwin died at Savannah in January, 1786. The last notice of Godwin at that place was in connection with an advertisement for the "Lecture on Heads," and other specialties, that he gave at the theatre on the 26th, under the general title of "Life's Mirror."

From New York the Old American Company went to Baltimore, where a new theatre had been erected on Philpot's Hill, on what was afterwards the site of the old Trinity Church, near Pratt and Albemarle Streets. The old theatre, built in 1781, was still standing at this time. The *Maryland Gazette* printed a notice of the performance of the "School for Scandal" on the opening night, in which the theatre was spoken of as a commodious one, and the performers extolled for their skill. The season was a brief one, and the information in regard to it is meagre. No casts were printed in

## LIST OF PERFORMANCES.

1786.

- Aug. 17—School for Scandal . . . Sheridan  
 23—Rivals . . . . . Sheridan  
       Poor Soldier . . . . . O'Keefe  
 29—Provoked Husband . . Vanbrugh  
       Poor Soldier.  
 Sept. 1—Alexander the Great . . . . Lee  
       Love a la Mode . . . . Macklin  
       5—Jealous Wife . . . . . Colman  
       Catharine and Petruchio. Shakspeare  
       8—Alexander the Great.  
       Poor Soldier.  
       11—Gamster . . . . . Moore  
       Lyar . . . . . Foote  
       12—Rivals.  
       Miss in her Teens . . . . Garrick

the *Maryland Journal*, and the only notice of the actors that I have been able to find was a paragraph printed in the *Pennsylvania Journal*, in which it was said that Henry as *Beverly*, in the "Gamester," depicted the character in the most lively colors, after which, in the "Lyar," Hallam and Wignell afforded the laughter-loving sons of glee and mirth a most delicious banquet.

Mr. Heard was again heard from in April, 1786, when he was at Norfolk, Va., with a company of comedians, of which nothing is known beyond the fact that it was under his management.

On the same night that Hallam and Henry produced the "School for Scandal," at the new theatre in Baltimore, the tragedy of "Zara" was presented at the Market-house at Frederick, Md., by a company in regard to which history is silent. The entertainment concluded with "a little hornpipe by a little man, and a little epilogue by a little lady." The only name mentioned in connection with this company was that of Mrs. Tobine, to whose use, it was said, the money would be appropriated. There was a Mr. Tobine, it will be remembered, with Lindsay and Wall's company in 1782. Whether this was a local organization, or a company of strolling players, it is no longer possible to determine.

In the *Virginia Gazette*, of the 26th of August, 1786, it was said that Hallam and Henry had entered into articles with Mr. Quesnay for the privilege of giving theatrical entertainments in the hall of his Academy for four years, not to exceed two months in the year, the season to begin with the first day of the Richmond races. Mr. Quesnay was Alexander Quesnay, the dancing master, who was in Philadelphia in 1782. Mr. Quesnay assumed the entire cost of the building, which was new and was calculated to contain sixteen hundred

people, but he afterwards complained that some persons had charged that his Academy had been forgotten for the theatre. Hallam and Henry agreed on their part that the performances of the Old American Company in Virginia should be confined to Richmond. The Richmond theatre, erected in pursuance of this agreement, was opened with the "School for Scandal," October 10th, 1786. No list of the performances has been preserved beyond the fact that the bill for the 19th comprised "Alexander the Great" and the "Poor Soldier." On the 20th of October Mr. Henry advertised in the *Virginia Gazette* that he would attend every Monday morning at his office, in the house lately occupied by Mr. Dickson, to pay any demands against the Old American Company. The "School for Scandal" and "Love a la Mode" were played November 16th, 1786, but whether at Richmond or Annapolis, is uncertain. On the 21st of November, 1787, the "Merchant of Venice" and the "Vintner Trick'd" were given at the "New Theatre on Shockoe Hill." The title of the afterpiece indicates that the players were not the Old American Company, an assumption that is rendered certain by the fact that Hallam and Henry closed their second season in Baltimore on the 23d. There was, however, another company in Virginia at this time. "We hear from Petersburg," said the *Gazette* of October 10th, 1787, "that the new-emissioned company of comedians, under the old veteran, V——s, shortly intend to show new and old faces in a new stile, at the old theatre in this city.—And, however strange it may appear, 'tis said they are chiefly from Old and New England, and e'en part of the Old and New American Company." The facetious play upon the words old and new faces, Old and New England, and the Old and New American Company, affords no clew to the identity of the "newly-emissioned company of comedians," but it indicates that

Hallam and Henry were not without rivals in Virginia, if they returned to Richmond, in 1787. That they did return is not probable, notwithstanding there was a hiatus in their Baltimore season from early in October until late in November. Up to the close of October the Old American Company was at Annapolis. That they should have gone to Richmond before their return to Baltimore is therefore improbable.

During this early period of theatrical activity in the South the most successful effort toward the revival of the drama was made at Charleston, in 1786-7. The theatre built by Mr. Douglass in 1773 had either been demolished or turned to other uses, but, according to a paragraph in the New York *Independent Journal*, a new one, called Harmony Hall,<sup>1</sup> was built in the summer of 1786. The projector of this enterprise was Mr. Godwin, who had already resolved not to make Savannah his place of permanent abode. He seems to have found a "backer" for his Charleston enterprise, and he began the

## LIST OF PERFORMANCES.

1786.

Sept. 27—*Venice Preserved* . . . . OtwayOct. 10—*Bold Stroke for a Wife*. Mrs. Centlivre

Elopement . . . . . Sheridan

24—*Spanish Fryar* . . . . . Dryden

Old Maid . . . . . Murphy

campaign with remarkable vigor.

Beginning in September the season lasted until the close of March, but it does not appear to have been a very prosperous one. The

<sup>1</sup> HARMONY HALL.—(New York *Independent Journal*, August 5, 1786.)

We hear from Charleston, S. C., that a principal merchant of that city and a Mr. Goodwin, comedian, have leased a lot of land for five years and have erected a building called Harmony Hall, for the purpose of music meetings, dancing and theatrical amusements. It is situated in a spacious garden in the suburbs of the city. The boxes are 22 in

number, with a key to each box. The pit is very large and the theatrum and orchestra elegant and commodious. It was opened with a grand concert of music *gratis* for the satisfaction of the principal inhabitants, who wished to see it previous to the first night's exhibition. The above building has cost £500 sterling. Salaries from two to five guineas per week, and a benefit night every nine months is offered to good performers.

list of performances that I have been able to cull from the Charleston papers is, of course, far from complete, but it is sufficiently full to show the ambitious character of Godwin's management and to indicate the failure of his plans. Indeed, success must have been impossible from the outset. In a city where the "principal inhabitants" rush to see the house for nothing, they are not likely to pay afterwards to witness the performances that take place in it. In thus throwing away the receipts of his first night Mr. Godwin made a fatal mistake, for it is evident that the new theatre was his chief attraction. He was without a company of competent players to begin with, and when he at last secured a few people who had had some experience on the stage, it was too late to recover from the mistakes made in the beginning.

## A BOLD STROKE FOR A WIFE.

Feignwell . . . Mr. Godwin  
Obadiah } . . . Mr. Kidd  
Periwinkle }  
Sir Philip . . . Mr. Morris  
Sackbut . . . Mr. Burns  
Tradelove . . . Mr. Grey  
Mrs. Prim . . . Mrs. Kidd

The first productions of the season of which I have been able to procure casts were those of the 10th of October—the comedy, "A Bold Stroke for a

## DUENNA.

Isaac Mendoza . Mr. Godwin  
Antonio . . . Mr. Morris  
Sancho . . . Mr. Lane  
Don Juan . . . Mr. Kidd  
Margaretta . . . Mrs. Kidd

Oct. 31—Richard III . . . . . Shakspeare  
Vintner Trick'd . . . . . Yarrow  
Nov. 6—Douglas . . . . . Home  
Elopement.  
Dec. 5—Comic Mirror (Selections).  
12—Revenge . . . . . Young  
Mock Doctor . . . . . Fielding  
29—Douglas.  
Ghost . . . . . Mrs. Centlivre  
1787.  
Jan. 10—Orphan . . . . . Otway  
Divorce . . . . . Jackman  
(Mr. McGrath's Benefit.)  
Feb. 15—Merchant of Venice . . Shakspeare  
Divorce.  
21—Romeo and Juliet . . . Shakspeare  
Lying Valet . . . . . Garrick  
(Smith and Shakespeare's Benefit.)  
Mar. 7—Constant Couple . . . Farquhar  
Lying Valet.  
(To pay salaries of Kidd and McGrath.)  
23—Gamester . . . . . Moore  
Hob in the Well . . . . . Cibber  
(A Private Benefit.)  
27—Countess of Salisbury . . Hartson  
Miss in her Teens . . . Garrick  
(Mrs. Godwin's Benefit.)  
28—West Indian . . . Cumberland  
Tony Lumpkin in Town . O'Keefe  
(Benefit of a Lady Amateur.)

Wife," and the musical entertainment, the "Elopement," the latter, oddly enough, being Sheridan's "Duenna." In the comedy *Freeman* and *Simon Pure* were played by gentlemen and *Ann Lovely* by a lady; and a gentleman was *Carlos* and a lady *Louisa* in the opera. As Mr. Grey made his first appearance as *Tradelove*, it may be assumed that all the others whose names are given had previously appeared in "Venice Preserved." Whether any of them were actors it is impossible to say. Their names continued to be printed for some weeks, and then disappeared from the advertisements. When "Richard III"

REVENGE.	was performed, a gen-	MOCK DOCTOR.
Zanga . . . . Mr. Godwin	tleman played <i>King</i>	Gregory . . . . Mr. Godwin
Don Alonzo . . . Mr. Kidd	<i>Henry</i> , and "a new	Sir Jasper . . . Mr. McGrath
Don Carlos . . . Mr. McGrath	performer" was an-	Leander . . . . Mr. Cockburn
Alvarez . . . . Mr. Cockburn	nounced, but neither	Harry . . . . . Mr. Lane
Don Manuel . . . Mr. Davis		Dorcas . . . . . Mrs. Kidd

his part nor his name was given. In "Douglas," on the 6th of November, there was "a person for that night only" as *Lady Randolph*, with Mrs. Kidd as *Anna*. The "Comic Mirror," announced for the 5th of December, comprised scenes from the "Apprentice," the "Beaux' Stratagem" and the "Mock Doctor," a comic dance and a hornpipe. The next casts printed were those of the "Revenge" and the "Mock Doctor," in which the names of the performers were all new, except those of Mr. Godwin, Mr. and Mrs. Kidd and Mr. Lane. Of the new performers nothing is known. Mr. Cockburn was probably a Charlestonian, who played a few parts and disappeared. Mr. Davis had played *Hearty* in the "Reprisal," with the American Company, in 1774. Mr. McGrath was the only one of the three who was heard of afterwards. In the last decade of the last century he was the Tate Wilkinson of a theatrical circuit, extending from York in Penn-

sylvania to Yorktown in Virginia. McGrath must have been the "new performer" previously announced, and a professional actor, for he was accorded a benefit as early as the 10th of January, 1787, while the performance of 7th of March was advertised as "for the purpose of paying up the salaries of Mr. Kidd and Mr. McGrath."

Before the close of the year 1786 three members of the Baltimore company, Smith, Shakespeare and Atherton, who had probably formed part of Heard's forces, found their way to Charleston, where

DOUGLAS.	they are first no-	GHOST.
Norval . . . . . Mr. Smith	ticed in "Doug-	Captain Constant . Mr. McGrath
Glenalvon . . . . . Mr. Godwin	las" and the	Sir Jeffrey . . . . . Mr. Smith
Lord Randolph . Mr. Shakespeare	"Ghost," on the	Trusty . . . . . Mr. Kidd
Old Norval . . . . . Mr. Kidd	29th of Decem-	Clinch . . . . . Mr. Atherton
First Officer . . . Mr. Atherton	ber. At no time, however, was there any	Roger . . . . . Mr. Shakespeare
Second Officer . . . Mr. Lane	acquisition of actresses. In "Douglas" <i>Anna</i> was now taken "by the	
Peasant . . . . . Mr. Davis	lady who performed <i>Maria</i> " on some previous occasion, and <i>Lady</i>	
	<i>Randolph</i> was again played by the "person" who had previously	
	appeared in that character. The <i>Anna</i> of the tragedy played <i>Belinda</i>	
ROMEO AND JULIET.	in the farce, and still	LYING VALET.
Romeo . . . . . Mr. Smith	another lady made	Gayless . . . . . Mr. Smith
Mercutio . . . . . Mr. Shakespeare	her first appearance	Sharp . . . . . Mr. Shakespeare
Benvolio } . . . . Mr. McGrath	as <i>Dorothy</i> . None	Justice Guttle . . Mr. Kidd
Paris } . . . . . Mr. Kidd	of these <i>debutantes</i>	Beau Trippet . Mr. McGrath
Friar Laurence } . . . . Mr. Kidd	seems to have made	Cook . . . . . Mr. Atherton
Tybalt } . . . . . Mr. Atherton	any marked success until the 20th of Febru-	Melissa . . Mrs. Shakespeare
Capulet . . . . . Mr. Atherton	ary, when "Romeo and Juliet" was pre-	Kitty Pry . . . . . <i>Juliet</i>
Prince . . . . . Mr. Solomon	sented for the benefit of Smith and Shakes-	
Apothecary } . . . . Mr. Lane	peare. On this occasion the heroine was played by "a young lady	
Peter } . . . . . Mr. Godwin		
Nurse . . . . . Mr. Godwin		
Lady Capulet . Mrs. Shakespeare		
Juliet . . . . . A Young Lady		

for her amusement," *Juliet* also appearing as *Kitty Pry* in the farce. The lady who played *Juliet* was frequently announced for other parts during the few weeks that remained of the season — as

## GAMESTER.

Beverly . . . . Mr. Godwin  
Stukely . . . . Mr. McGrath  
Lewson . . . . Mr. Smith  
Jarvis } . Mr. Shakespeare  
Bates }  
Dawson . . . . Mr. Atherton  
Charlotte . Mrs. Shakespeare  
Mrs. Beverly . . . . *Juliet*

*Mrs. Beverly* in the  
"Gamester," as *Ela* in  
the "Countess of Sal-  
isbury," for Mrs. God-  
win's benefit, and as  
*Lady Rusport* in the  
"West Indian," and

## HOB IN THE WELL.

Testy . . . . Mr. Shakespeare  
Friendly . . . . Mr. Smith  
Old Hob . . . . Mr. Solomon  
Young Hob . . Mr. Godwin  
Dick . . . . Mr. Atherton  
Roger . . . . Mr. Davis  
Hob's Wife . . Mr. McGrath  
Betty . . Mrs. Shakespeare

*Lady Jonquil* in "Tony Lumpkin in Town," for her own benefit on the last night. For the three performances that remain to be

## COUNTESS OF SALISBURY.

Alwin . . . . Mr. Godwin  
Raymond . . Mr. Smith  
Grey . . . . Mr. McGrath  
Morton . Mr. Shakespeare  
Leroches . Mr. Atherton  
Ela . . . . . *Juliet*

noticed, the casts of both  
plays and farces have  
been preserved. The first  
of these, announced as  
"a private benefit" for  
the 23d of March, com-

## MISS IN HER TEENS.

Fribble . . . . Mr. Godwin  
Flash . . . . Mr. Smith  
Capt. Loveit . Mr. McGrath  
Puff . . . . Mr. Shakespeare  
Miss Biddy . . Mrs. Godwin  
Tag . . . . . *Juliet*

prised the "Gamester" and "Hob in the Well" as the bill. On the 27th, advertised as Mrs. Godwin's night, the play was the "Countess

## WEST INDIAN.

Belcour . . . . Mr. Smith  
Major O'Flaherty . Mr. Godwin  
Louisa Dudley . Mrs. Shakespeare  
Lady Rusport . . . . *Juliet*

of Salisbury," and  
the farce, "Miss in  
her Teens." Al-  
though Mrs. God-  
win played *Miss*

## TONY LUMPKIN IN TOWN.

Mr. Jonquil . . Mr. Godwin  
Tony . . . . Mr. Shakespeare  
Saunders . Mrs. Shakespeare  
Lady Jonquil . . . . *Juliet*

*Biddy* in the farce, she announced that she placed her humble hopes of a good benefit on her being a native of Charleston, not on any theatrical merit. She seems to have been Godwin's second wife, the

first Mrs. Godwin having died at Savannah more than a year before. Only partial casts of the "West Indian" and "Tony Lumpkin in Town," which comprised the closing bill, were given. Who the lady was that played *Juliet* (and she seems to have been the most successful of Mr. Godwin's *debutantes*), it is, of course, impossible to say. From the beginning to the end of the season Mr. Godwin's company presents the anomaly of a company without actresses. The only ladies named in the casts were Mrs. Shakespeare and Mrs. Godwin, and they were merely amateurs with names, instead of being nameless amateurs. It may be assumed that under the circumstances Harmony Hall was rather a palace of discord. When the Charleston theatre finally closed on the 28th of March, 1787, it seems to have remained closed for a long time. The enterprise failed through the inefficiency of the management and the indifference of the public.

In the summer of 1788 the Kenna family made a Southern tour, playing at Newbern, North Carolina, in June, and at Wilmington in July. It would not, perhaps, be profitable to follow their wanderings, even if that was possible.

## CHAPTER XVI.

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### THE AMERICAN COMPANY, 1787.

A BRIEF SEASON AT THE SOUTHWARK THEATRE—ENGAGEMENT IN NEW YORK—OPERA IN PHILADELPHIA DURING THE SITTINGS OF THE CONVENTION—THE BALTIMORE SEASON—WORK OF THE YEAR.

DURING the year 1787 the old American Company performed almost continuously in Philadelphia, New York, Baltimore and Annapolis. After they left Richmond, late in the autumn of 1786, I find no traces of the comedians until they reached Philadelphia in January, 1787. The second season at the Southwark Theatre after the Revolution was advertised to open on the 8th. The opening, however, was postponed till the 12th, and then again till the 15th. The first announcement which was printed in the *Pennsylvania Packet* on the 5th was in the usual form of disguise—a concert of music and lectures. The delay was owing to the badness of the roads, in consequence of which part of the scenery necessary for the pantomime did not arrive until the 11th. It was promised, however, that on the last-mentioned date it would appear with an accuracy and brilliancy that it was hoped would recommend it to a judicious and indulgent public. This season was announced for six nights only, but it extended over two weeks. The “concert” consisted of a rondeau by Mr. Phile, Fisher’s minuet on the clarionet, by Mr. Wolfe, and songs by Woolls and Harper. The “lectures” were, of course, parts of plays

or farces. The pantomime, "Robinson Crusoe," was given for the second time on the 17th of January, together with Hipplesley's "Drunken Man." For the 19th the entertainment consisted of the overture to "Rosina," and a pantomime called "Harlequin's Frolic." By the word overture, it is probable the whole of Mrs. Brooke's comic opera was meant. On the 22d came "Harlequin in the Moon," another new pantomime, and a musical entertainment called "Darby and Patrick," with (by particular desire) the overture to the "Poor Soldier." It is probable this was

the first production of O'Keefe's comic opera in Philadelphia. This bill was repeated on the 23d and for the benefit of the poor on the 24th. The favorite farce of the "Padlock" was included in the bill for the 26th, and O'Keefe's comedy, the "Agreeable Surprise," had its first production on the 27th. Kane O'Hara's burletta, "Midas," was given on the 29th, and the "Agreeable Surprise" repeated on the 30th. During the last week of the season, which closed on the 3d of February, performances were given every night. "Love in a Village" and "Harlequin's Frolic" comprised the bill for the 31st of January; "Love in a Village" and "Lethe" for the 1st of February; "Midas," "Harlequin's Frolic" and "Darby and Patrick" for the 2d, and a prologue in the character of an impoverished bard, the "Padlock," the "Flitch of Bacon" and the favorite recitation, "Bucks Have at Ye

## ADVERTISEMENT.

At the THEATRE in SOUTH STREET,  
On MONDAY next, the Eighth Instant, will  
be performed,  
A CONCERT OF MUSIC,  
Vocal and Instrumental;

The particulars of which will be expressed  
in the bills for the day. Between the several  
parts of the Concert will be delivered

## LECTURES,

Moral and Entertaining.

The whole to conclude with the grand  
Pantomimical Finale, in two acts, called

ROBINSON CRUSOE;

Or, Harlequin Friday.

In Act First a Dance of Savages, with the  
original Music, Overture and Accompani-  
ment. Dresses, Scenery, Machinery and  
other Decorations entirely new.

All," for the 3d. There was a desire to have the "School for Scandal" played this season, but the management declined to bring it forward, on the ground that in the existing situation of the theatre it was impossible to comply with the request. It may be deduced from all this that during their brief season in Philadelphia at this time Hallam and Henry were feeling their way, trying to ascertain how far and in what manner it was possible to evade the State law of prohibition.

The New York season opened on the 14th of February and lasted until the 8th of June. The list of performances is nearly com-

## LIST OF PERFORMANCES.

1787.

- Feb. 14—Provoked Husband . . Vanbrugh  
 Miss in her Teens . . . Garrick  
 16—West Indian . . . Cumberland  
 Flitch of Bacon . . . . . Bate  
 21—School for Scandal . . Sheridan  
 Poor Soldier . . . . . O'Keefe  
 23—Countess of Salisbury . . Hartson  
 Miss in her Teens.  
 Isabella . . . . . Southerne  
 28—Agreeable Surprise . . O'Keefe  
 Mar. 2—Beaux' Stratagem . . Farquhar  
 Rosina . . . . . Mrs. Brooke  
 7—Hamlet . . . . . Shakspere  
 Midas . . . . . O'Hara  
 9—Two Constantias.  
 High Life Below Stairs . Townley  
 12—Cato . . . . . Addison  
 14—She Stoops to Conquer . Goldsmith  
 Padlock . . . . . Bickerstaff  
 16—Richard III . . . . . Shakspere  
 Poor Soldier.  
 21—School for Scandal.  
 Poor Soldier.  
 23—Jane Shore . . . . . Rowe  
 Widow's Vow . . . . . Inchbald  
 28—Cymbeline . . . . . Shakspere  
 Agreeable Surprise.  
 30—Alexander the Great . . . . Lee

plete, and the season was not without incident. There was no important change in the composition of the company, but opportunity was occasionally afforded for aspirants to make a first appearance. When the "West Indian" was presented on the 16th of February, Mrs. Giffard made her *debut* on the American stage as *Lady Rusport*. She was an English actress, but failed to make her mark in the United States. In "Cato" the part of *Sempronius* was taken by a gentleman who became a subordinate member of the company as Mr. Smallwood. He failed to attain distinction in the profession. When the "Poor Soldier" was

presented in New York for the first time on the 21st of February, the character of *Bagatelle* gave great offense to the French sympathizers in that city. The Yankee was determined not to allow English caricature of his French allies on the American stage, and the managers consequently made such alterations in the part as they believed would render it inoffensive. The chief event of the season, however, was the production of the "Contrast," a comedy by Royall Tyler, on the 16th of April. Although this was not the first American play actually produced, it was long accorded this distinction. It was, however, the first American play that was successful in the theatrical meaning of the word, and so its consideration is worthy of a chapter to itself. Another piece, "May Day," a farce by the same author, followed, but it did not meet with the good fortune of the comedy. The farce was only a skit on what has lasted in

- Mar. 30—True-Born Irishman . . . Macklin  
 April 11—Clandestine Marriage  
                     Garrick and Colman  
                     True-Born Irishman.  
 13—West Indian . . . . . Cumberland  
                     Love in a Camp . . . . . O'Keefe  
 18—Contrast . . . . . Tyler  
                     Poor Soldier.  
 20—Clandestine Marriage.  
                     Harlequin Frolics.  
 25—Mourning Bride . . . . . Congreve  
                     Lyar . . . . . Foote  
 27—Beaux' Stratagem.  
                     Harlequin Frolics.  
 May 2—Contrast.  
                     Deuce is in Him . . . . . Colman  
 4—Romeo and Juliet . . . . . Shakspeare  
                     Agreeable Surprise.  
 5—Contrast.  
                     Widow's Vow.  
 7—Macbeth . . . . . Shakspeare  
                     Deaf Lover . . . . . Pilon  
 9—Belle's Stratagem . . . . . Mrs. Cowley  
                     Love in a Camp.  
 11—Jealous Wife . . . . . Colman  
                     Harlequin's Invasion . . . . . Garrick  
                     (Mr. Biddle's Benefit.)  
 12—Contrast.  
 16—Maid of the Mill . . . . . Bickerstaff  
                     Daphne and Amintor . . . . . Bickerstaff  
                     (Mr. Woolls' Benefit.)  
 19—Recruiting Officer . . . . . Farquhar  
                     May Day . . . . . Tyler  
                     (Mr. Wignell's Benefit.)  
 23—All in the Wrong . . . . . Murphy  
                     Devil to Pay . . . . . Coffey  
                     (Mrs. Kenna's Benefit.)  
 25—Busybody . . . . . Mrs. Centlivre  
                     Register Office . . . . . Reed  
                     (Mr. Harper's Benefit.)  
 30—All in the Wrong.  
                     Padlock.  
                     (Mr. Hallam's Benefit.)  
 June 1—Duenna . . . . . Sheridan  
                     Selima and Azor . . . . . Collier  
                     (Mr. Henry's Benefit.)

June 6—Fashionable Lover . Cumberland  
 Author . . . . . Foote  
 (Mr. Morris' Benefit.)  
 8—All in the Wrong.  
 Deserter . . . . . Dibdin  
 (Mr. Hallam's Benefit.)

New York to our day—the much-dreaded May-movings.

During this long engagement it was not customary to print the names of the actors and their

parts in the newspapers, and only a few casts, or partial casts, have been preserved. Their only value is in indicating the efforts then making to strengthen the company. We find, for instance, that Mr. J. Kenna was accorded the important part of *Lingo*, in the "Agreeable Surprise," which Edwin had made so irresistible at the Haymarket, in London. Although Miss Storer played *Selima*, in "Selima and Azor," for Mr. Henry's benefit, she was set down in the bills as "a gentlewoman." Some idea is also afforded of the class of parts accorded to the Kennas and Mrs. Giffard. Whether any of these actors and actresses accompanied the company to Philadelphia is uncertain, but it is not likely, as the names of none of them appear in the Baltimore casts later in the year. Mrs. Kenna and Mrs. Giffard were prob-

#### PARTIAL CASTS.

##### Plays.

##### *All in the Wrong.*

Sir John Restless . . . . . Mr. Henry  
 Beverly . . . . . Mr. Hallam  
 Lady Restless . . . . . Mrs. Kenna  
 Belinda . . . . . Mrs. Morris

##### *Cato.*

Cato . . . . . Mr. Hallam  
 Sempronius . . . . . Mr. Smallwood  
 Marcia . . . . . Mrs. Morris

##### *Fashionable Lover.*

Augusta Aubrey . . . . . Mrs. Morris

##### *Jane Shore.*

Jane Shore . . . . . Mrs. Harper  
 Alicia . . . . . Mrs. Kenna

##### Farces.

##### *Agreeable Surprise.*

Sir Felix Friendly . . . . . Mr. Kenna  
 Lingo . . . . . Mr. J. Kenna  
 Compton . . . . . Mr. Woolls  
 Mrs. Cheshire . . . . . Mrs. Giffard  
 Laura . . . . . Mrs. Kenna  
 Cowslip . . . . . Miss Tuke

##### *Author.*

Cadwallader . . . . . Mr. Hallam  
 Mrs. Cadwallader . . . . . Mrs. Morris

##### *Selima and Azor.*

Azor . . . . . Mr. Henry  
 Leander . . . . . Mr. Harper

ably in the way of Mrs. Morris and Miss Storer, about to be announced as Mrs. Henry, and if Mr. J. Kenna had real merit as a comedian, he was in the way both of Mr. Hallam and Mr. Wignell.

Fatima . . . . . Miss Tuke  
Selima . . . . . Miss Storer

*True-Born Irishman.*

Count Mushroom . . . . . Mr. Wignell  
Counsellor Hambton . . . . . Mr. Harper  
Murrough O'Dogherty . . . . . Mr. Henry  
Mrs. Diggory . . . . . Mrs. Morris  
Lady Bab Frightful . . . . . Mrs. Giffard

At this time the theatrical field in America was the monopoly of the old American Company, and there was no disposition among the sharers in that organization to help in building up rivals, who might aspire to a share in the inheritance.

From New York the company made its way back to Philadelphia in June, where the Federal Convention was then in session.

AN ADDRESS.

Delivered by Mr. Hallam at the Theatre in Philadelphia, previously to an Entertainment performed June 25, 1787, for the benefit of the American Captives in Algiers.

In life's strange scenes what incidents arise  
To wound the virtuous and confound the wise;  
From public guile, what private sorrow springs,  
What devastation from the state of kings!  
The shame of nations and the source of tears,  
Behold! the barbarous triumphs of Algiers:  
See Christian blood bedew the burning plains,  
And friends to freedom languishing in chains!  
See mighty Europe crouches to the law,  
And one bold pirate keeps the world in awe!

In days of yore, with pious frenzy fraught,  
On Palestine's pain'd field what myriads fought!  
There rival monarchs partial views despise,  
Glory their passion and a tomb their prize.  
Our modern system, fatally refin'd,  
Corrupts the generous ardor of mankind,  
And jealous nations, with the Turk allied,  
Resign their virtue and desert their pride.

Those veterans, perhaps, whose patriot toil  
Gave independence to their native soil,  
Lost in the sad vicissitude of fate,

This second season in Philadelphia, in 1787, began on the 25th of June and lasted until the 4th of August. The opening performance was for the benefit of the American captives in Algiers, Mr. Hallam speaking an original address in verse suitable to the occasion. The advertisements this season were headed "Spectaculum Vitæ," and the Southwark Theatre was

Call on their country to repay the debt.  
 Perhaps some father shakes the pond'rous chain,  
 His wretched offspring left to want and pain;  
 Whence are those groans, and whence that plaintive cry,  
 Oh! speed your bounty or a wife must die!  
 And mark! where heavenly charity appears,  
 Corrects our errors and dispels our fears;  
 Through the dark dungeon spreads a kindly ray,  
 And shields her Christian vot'ries from dismay,  
 With savage pow'r the glitt'ring bribe succeeds,  
 And freedom from benevolence proceeds.  
 "When all our earthly bliss shall pass away,  
 This globe dissolve, and nature's self decay;  
 When guilt shall at impending judgment start,  
 And keen affliction wound the hard of heart;  
 Then white-rob'd charity her friends shall cheer,  
 And pay with interest what they lent her here!"  
 Ye sons of liberty attend the theme!  
 Indulge your feelings and assert your fame;  
 Let sad experience point the bondsman's woe,  
 And still be blessed while blessings you bestow.

called the Opera House, Southwark. The purpose evidently was to evade the law. Not only was the theatre called the opera-house, but musical comedy and farce were announced as opera, while a play was never called a play. The legal assumption must have been that opera was not included in the prohibi-

## ADVERTISEMENT.

## Spectaculum Vitæ.

At the Opera House, Southwark,  
 For the Relief of our Fellow Citizens En-  
 slaved at Algiers,  
 On Monday next will be performed  
 A Concert,  
 Vocal and Instrumental.  
 In the First Part of which will be introduced,  
 THE GRATEFUL WARD;  
 Or, the *Pupil in Love*  
 And in the Second Part will be presented the  
 Musical Entertainment of the  
 POOR SOLDIER,  
 With the original overture, accompaniments,  
 songs and new scenery.

A Poetical Address, composed for the occasion, will be delivered at the opening of the entertainment, and the whole will conclude with an elegant vaudeville.

N. B.—The managers of this entertain-

ment, solicitous of contributing toward the relief of the unfortunate American captives in Algiers, have cheerfully complied with the request of many respectable citizens upon this occasion, and having diligently endeavored to render the Opera House as cool as commodious, they purpose stopping a fortnight in this city on their way to Baltimore. During this short stay they hope to merit and receive the patronage and approbation of the public.

The doors will be opened at half-past 6 o'clock and the concert to begin precisely at half-past 7.

\*.\* Tickets to be purchased at Mr. Bradford's book-store, in Fourth street, and Places for the boxes to be taken at the theatre from 10 o'clock till 1 o'clock in the morning. Ladies and gentlemen are requested to send their servants in time to keep their boxes.

Box, 7s. 6d.; pit, 5s.; gallery, 3s. 9d.

tion. Some of these disguises at this day are unintelligible, as, for instance that of the "Grateful Ward," and in consequence it is difficult to make up a correct list of the performances. Among the operatic pieces announced by name was Sheridan's "Duenna." "No opera," it was said of this piece in the advertisements, "that has ever been brought forward has been received with such uncommon marks of approbation, not only during its first run in Covent Garden, but to this day, when it always commands a full house and excites such pleasing remembrance as will render it a lasting entertainment to all ranks of people." It was given with the original overture, accompaniment, songs, etc., "by permission of the Patentee of Covent Garden Theatre." Thomson's play, apart from its disguised title, was described as a "moral poem," "Jane Shore" as a tale and "Hamlet" as "a moral and instructive tale" as "exemplified in the history of the Prince of Denmark." The production of

## LIST OF PERFORMANCES.

1787.

- June 25—The Grateful Ward.  
 Poor Soldier . . . . . O'Keefe  
 27—Love in a Village . . . Bickerstaff  
 29—Rosina; or, The Reapers,  
 Mrs. Brooke  
 The Fairies; or, Daphne  
 and Amintor . . . . . Bickerstaff  
 July 3—Duenna . . . . . Sheridan  
 5—Grateful Ward.  
 Love in a Camp; or Patrick  
 in Prussia . . . . . O'Keefe  
 7—Duenna.  
 10—Detection; or Servants in  
 an Uproar . . . . . Townley  
 (High Life Below Stairs.)  
 Love in a Camp.  
 11—The Deserter . . . . . Dibdin  
 Darby and Patrick.  
 14—Tempest . . . . . Dryden  
 Neptune and Amphitrite.  
 17—Tempest.  
 Neptune and Amphitrite.  
 Office for Hiring Servants . Reed  
 (Register Office.)  
 19—Lecture on the Vice of Gam-  
 ing . . . . . Moore  
 (Gamester.)  
 21—The Crusade; or, the Gen-  
 erous Sultan . . . . . Thompson  
 (Edward and Eleanora.)  
 23—Penitent Wife; or, Fatal Indis-  
 cretion . . . . . Rowe  
 (Jane Shore.)  
 Register Office.  
 25—Filial Piety . . . . . Shakspeare  
 (Hamlet.)  
 Lethe . . . . . Garrick  
 26—Gamester.  
 High Life Below Stairs.

July 28—Selima and Azor; or, The  
Power of Enchantment . . . Arne  
(Artaxerxes.)  
Modern Lovers; or, Gen-  
erosity Rewarded . . . Bickerstaff  
(Lionel and Clarissa.)  
30—The Pernicious Vice of Scan-  
dal . . . . . Sheridan  
(School for Scandal.)  
Aug. 4—The Generous American,  
Cumberland  
(West Indian.)  
Padlock . . . . . Bickerstaff

"Hamlet" was postponed, owing to the illness of Mr. Morris. Bradford's *Journal* announced, previous to the production of "Love in a Village," that the principal part would be sung "by the most capital singer on this side of the Atlantic," and of the piece described as "Modern Lovers" the managers

said: "It contains more capital songs, than any musical entertainment ever given this side of the Atlantic." One of the most interesting advertisements of the season was that of the "School for Scandal" in its disguised form. What is especially odd in this connection is that such disguises as those contained in this advertisement of Sheridan's masterpiece should have been necessary in the city where the Constitution of the United States was framed, at the time the Constitutional Convention was in session, with Washington in the chair.

One of the most interesting facts connected with the history of this brief season at the Southwark Theatre was the presence of General Washington at three of the performances. The evidence of this is contained in the diary he kept during the Federal Convention, now in the library of Congress. In this diary Washington first speaks of

SCHOOL FOR SCANDAL.

Positively Last Week of Performance  
SPECTACULUM VITÆ.

At the Opera House, in Southwark, This  
Evening, the 30th of July, will  
be Performed

A CONCERT;

Between the Parts of the Concert will be  
introduced a COMIC LECTURE in five  
parts on the

PERNICIOUS VICE OF SCANDAL.

By particular desire—The original prologue  
to the

SCHOOL FOR SCANDAL,

Written by R. B. Sheridan, esquire, Author  
of the Duenna, Rivals, Critic, &c.

going to the play on the 10th of July. "High Life Below Stairs" and "Love in a Camp," the sequel to the "Poor Soldier," were given. This must have been the first time Washington ever saw O'Keefe's farce, whose opera became a great favorite with him. Washington was also at the play on the 14th and the 21st of July. On the former occasion he witnessed a production of Dryden's version of the "Tempest" and the interlude of "Neptune and Amphitrite," and on the latter Thomson's prohibited tragedy, "Edward and Eleanora." Although Washington writes on two occasions that he "went to the play in the afternoon," the performances this season did not begin till 8 o'clock, this hour in the evening being then adopted for the first time in the history of the American theatre. As a matter of course the newspapers of that time took no notice of the presence of the father of his country at the play-house. Although this engagement was advertised as for a fortnight only, it extended over six weeks.

After the Southwark Theatre closed, the company went to Baltimore, where a summer season was begun on the 27th of August. In October the comedians went to Annapolis, returning to Baltimore in November, where the engagement closed on the 23d. No new pieces were produced, the list of performances comprising only the familiar productions of the company. The custom of printing the casts in the newspaper advertisements was resumed, however, and so we may arrive at a proximate

## LIST OF PERFORMANCES.

1787.	
Aug. 27—	Gamester . . . . . Moore
	Poor Soldier . . . . . O'Keefe
31—	Love in a Village . . . Bickerstaff
	Register Office . . . . . Reed
Sept. 5—	Duenna . . . . . Sheridan
	Love a la Mode . . . . Macklin
7—	Busybody . . . . . Mrs. Centlivre
	Love in a Camp . . . . O'Keefe
14—	Tempest . . . . . Dryden
	Neptune and Amphitrite.
	Register Office,
23—	Hamlet . . . . . Shakspeare
	Robinson Crusoe . . . Sheridan
Oct. 5—	Duenna.
	Guardian . . . . . Garrick

Oct. 12—Contrast . . . . . Tyler  
 Nov. 23—She Stoops to Conquer . Goldsmith  
           True-Born Irishman . . . Macklin

knowledge of the manner in which  
 the parts were allotted during the  
 year. In the "Gamester" there

was no change except that no mention was made of *Lucy*, previously played by Miss Tuke. Macklin's "Love a la Mode" was also given without change. Casts of "Love in a Village" and the "Busybody," the "Register Office" and the "Guardian" were now printed for the

LOVE IN A VILLAGE.

Young Meadows . Mr. Harper  
 Justice Woodcock . Mr. Morris  
 Hodge . . . . . Mr. Wignell  
 Sir William . . . . Mr. Biddle  
 Hawthorn . . . . . Mr. Woolls  
 Lucinda . . . . . Mrs. Morris  
 Deborah Woodcock . Mrs. Harper  
 Rosetta . . . . . Mrs. Henry

first time since

the return of the

company. In

"Love in a Vil-

lage" Mrs. Hen-

ry made her first

appearance in

BUSYBODY.

Marplot . . . . . Mr. Wignell  
 Sir Francis . . . . . Mr. Heard  
 Sir George Airy . . Mr. Henry  
 Charles . . . . . Mr. Harper  
 Sir Jealous Traffic . Mr. Biddle  
 Whisper . . . . . Mr. Woolls  
 Isabinda . . . . . Mrs. Henry  
 Patch . . . . . Mrs. Harper  
 Miranda . . . . . Mrs. Morris

Baltimore as *Rosetta*. This is the first mention I have been able to find of Maria Storer as Henry's wife. In the "Busybody" Mr. Heard

REGISTER OFFICE

Capt. Le Brush . . Mr. Harper  
 Scotsman . . . . . Mr. Biddle  
 Gulwell . . . . . Mr. McPherson  
 Williams . . . . . Mr. Woolls  
 Irishman . . . . . Mr. Henry

made his first

appearance as a

member of the

old American

Company as *Sir*

GUARDIAN.

Guardian . . . . . Mr. Hallam  
 Sir Charles Clackit . Mr. Morris  
 Young Clackit . . Mr. Wignell  
 Lucy . . . . . Mrs. Harper  
 Harriet . . . . . Mrs. Morris

*Francis Gripe*, a fact that was duly recorded in the bills. Besides these, the only new name in the casts was Mr. McPherson as *Gulwell* in the "Register Office." While the company was in New York in 1785-6, partial casts of "Hamlet" and the "Tempest" were printed, but they were now given in full. They show that Heard and McPherson were permanent members of the company and that Miss Tuke had been replaced by Mrs. Henry. That Miss Tuke's absence from Balti-

more at this time was only temporary and by arrangement, in order to afford the ladies of the company periods of repose, is apparent

HAMLET.	from the fact	TEMPEST.
Hamlet . . . . . Mr. Hallam	that Mrs. Henry	Prospero . . . . . Mr. Wignell
Ghost } . . . . . Mr. Wignell	was absent in	Hippolito . . . . . Mr. Harper
Laertes } . . . . . Mr. Heard	1788, being in	Alonzo . . . . . Mr. Heard
King . . . . . Mr. Heard	turn replaced by	Gonzalo . . . . . Mr. McPherson
Polonius . . . . . Mr. Morris	Miss Tuke. It	Stephano . . . . . Mr. Morris
Horatio . . . . . Mr. Harper	may be that the	Ventoso . . . . . Mr. Woolls
Rosencranz . . . . . Mr. Woolls	disappearance of	Trinculo . . . . . Mr. Biddle
Guildenstern . Mr. McPherson		Caliban . . . . . Mr. Henry
Osric . . . . . Mr. Biddle		Ferdinand . . . . . Mr. Hallam
Queen . . . . . Mrs. Harper		Ariel . . . . . Mrs. Henry
Ophelia . . . . . Mrs. Morris		Miranda . . . . . Mrs. Harper
		Dorinda . . . . . Mrs. Morris

Miss Tuke's name at this time was due to the death of the elder of the Tuke's sisters; but in that case it is singular that the elder Miss Tuke, after considerable stage experience, was only accorded the part of *Jenny* in the "Contrast" in New York in 1787, while the younger, almost without experience, was given *Letitia* at Baltimore in 1788.

Among the pieces played in Baltimore for the first time we have casts of two, Sheridan's "Duenna" and O'Keefe's "Love in a

DUENNA.	Camp." The former,	LOVE IN A CAMP.
Don Ferdinand . Mr. Harper	originally acted at	Darby . . . . . Mr. Wignell
Don Antonio . . Mr. Woolls	Covent Garden with	Father Luke . . Mr. Henry
Jerome . . . . . Mr. Biddle	great success in 1775,	Quiz . . . . . Mr. Biddle
Carlos . . . . . Mr. Hallam	was given for the first	Hussar . . . . . Mr. Woolls
Isaac Mendoza . Mr. Wignell	time in this country	Captain Patrick . Mr. Harper
Lopez . . . . . Mr. Morris	for Mr. Henry's benefit in New York on the	Flora . . . . . Mrs. Harper
Duenna . . . . . Mrs. Harper		Norah . . . . . Mrs. Morris
Donna Louisa . Mrs. Morris		
Donna Clara . Mrs. Henry		

first of June. The Baltimore cast was no doubt identical, or nearly so, with those of New York and Philadelphia. This piece was such a happy mixture of genuine humor and musical excellence that its suc-

cess on the English stage was second only to that of the "Beggar's Opera." O'Keefe's musical farce, "Love in a Camp," was a sequel to his "Poor Soldier." It was acted at Covent Garden in 1785 with much applause, but it never attained the popularity of the "Poor Soldier" on either side of the Atlantic. Edwin was the original *Darby* and Johnstone the *Captain Patrick*, who was now in the Prussian service, *Darby* also with much improbability having become a Prussian soldier.

The only allusion to the business of the company during the year that I have found was in a communication printed in the *Pennsylvania Journal*, in which "Civis" says that he was at the opera on Monday night—the opening night—and was sorry to see so thin a house. Many people, he said, were prevented from going for fear of being overheated, but from the methods taken of ventilating the theatre he declared it was the coolest building in Philadelphia. That Mrs. Henry sang *Rosetta* in "Love in a Village" on the following evening at the Southwark Theatre may be assumed from the *Journal's* assurance that the principal part would be performed by the "most capital singer on this side of the Atlantic."

## CHAPTER XVII.

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### "THE CONTRAST."

THE FIRST AMERICAN COMEDY—ITS HISTORY—EXTRACTS FROM THE  
PLAY—AN ESTIMATE OF ITS MERITS—PUBLISHED BY WIGNELL  
AND PIRATED BY STROLLING PLAYERS—ROYALL TYLER, THE  
AUTHOR.

ROYALL TYLER'S comedy, the "Contrast," although it was not the first American play actually produced, as has generally been claimed for it, was the first to meet with a favorable reception. After its initial performance at the John Street Theatre, New York, in 1787, it was presented five times in rapid succession, once for the benefit of the sufferers by the fire in Boston. This was unusual at that time, only the most popular pieces warranting as many repetitions in a season. Nor was the "Contrast" quickly forgotten. When Dunlap returned to New York at the end of the summer, after his three years' sojourn in London, its success was still the talk of the town, and he says the praises bestowed upon it were the incentive to the composition of his own first comedy. These praises were in the main due to the fact that the "Contrast" was an American production, for the comedy possessed little genuine merit. The piece was almost without plot and entirely lacking in incident. The action, such as it was, consisted of conversations for the most part between two persons, the characters in the piece seldom meeting on the stage except in

pairs. There were no "situations." All this is not surprising when it is remembered that the author of this comedy had never seen a play performed until a day or two before he began to write it. Besides, it was written within the brief period of three weeks and produced almost as soon as written. It may be said, therefore, that while its merits could not be great, its success was fully equal to its merits.

The author of the "Contrast" was born in Boston, July 18th, 1758. He was educated at the Boston Latin School and was graduated from Harvard in 1776. Young Tyler served on the staff of Major-General Lincoln during the Revolution, attaining the rank of major. He was also associated with General Lincoln in the suppression of Shay's rebellion in Western Massachusetts. It was in connection with the latter service that he was led to visit New York early in 1787. To the young soldier the theatre proved very attractive, and after seeing the "School for Scandal" and the "Poor Soldier," the impulse to write an American comedy was irresistible.

When the "Contrast" was advertised for production the name of the author was withheld, the play being announced simply as by a

THE CONTRAST—*Original Cast.*

Colonel Manly . . . . .	Mr. Henry
Dimple . . . . .	Mr. Hallam
Van Rough . . . . .	Mr. Morris
Jessamy . . . . .	Mr. Harper
Jonathan . . . . .	Mr. Wignell
Charlotte . . . . .	Mrs. Morris
Maria . . . . .	Mrs. Harper
Letitia . . . . .	Mrs. Kenna
Jenny . . . . .	Miss Tuke

citizen of the United States. The cast included all the leading members of the company, Hallam and Henry playing the rival lovers, and Wignell being the *Jonathan*, the first stage Yankee. Wignell's role was the only part in the piece that

admitted anything like dramatic treatment. *Colonel Manly* was a most insufferable prig. *Dimple* was intended as his contrast and the villain of the piece, but he was a singularly colorless rascal. *Jessamy*,

*Dimple's* servant, was a weak copy of his master. Even *Jonathan* was only interesting as an awkward Yankee, speaking the New England dialect of the time. The ladies were only so many actresses speaking the lines the author had provided, the character of each being deduced not from what she did, but what she said. Indeed, there was only one situation in the whole play that admitted of anything like action, and that was the last scene of the last act.

According to the prologue, recited by Mr. Wignell, which was not from Major Tyler's pen, but was ascribed to a young gentleman of New York, the dramatist's

PROLOGUE.

theme was the fashions or follies of the gay circles of that city. This shows the usefulness of prologues, for in the play itself there is no proof of the distinctively New York character of the comedy. When the curtain rose it was upon an interior that had often been a London apartment, and Mrs. Morris and Mrs. Kenna were discovered as in their own proper persons, the only sign of their characters being in the fact that they called each other *Letitia* and *Charlotte*. In this

Exult each patriot heart!—this night is shown  
A piece which we may fairly call our own;  
Where the proud titles of "My Lord!" "Your Grace!"  
To humble Mr. and plain Sir give place.  
Our author pictures not from foreign climes  
The fashions or the follies of the times;  
But has confin'd the subject of his work  
To the gay scenes—the circles of New York.  
On native themes his Muse displays her powers;  
If our the faults, the virtues too are ours.  
Why should our thoughts to distant countries roam,  
When each refinement may be found at home?  
Who travels now to ape the rich or great,  
To deck an equipage and roll in state;  
To court the graces, or to dance with ease,  
Or by hypocrisy to try to please?  
Our free-born ancestors such arts despis'd;  
Genuine sincerity alone they priz'd;  
Their minds, with honest emulation fir'd,  
To solid good, not ornament aspir'd;  
Or, if ambition roused a bolder flame,  
Stern virtue throve, where indolence was shame.  
But modern youths, with imitative sense,  
Deem taste in dress the proof of excellence;  
And spurn the meanness of your homespun arts,  
Since homespun habits would obscure their parts;  
Whilst all, which aims at splendor and parade,  
Must come from Europe and be ready made.  
Strange! we should thus our native worth disclaim,

And check the progress of our rising fame.  
 Yet one, whilst imitation bears the sway,  
 Aspires to nobler heights, and leads the way.  
 Be rous'd, my friends! his bold example view;  
 Let your own bards be proud to copy you!  
 Should rigid critics reprobate our play,  
 At least the patriotic heart will say,  
 "Glorious our fall, since in a noble cause,  
 The bold attempt alone demands applause."  
 Still may the wisdom of the Comic Muse  
 Exalt your merits or your faults accuse.  
 But think not 'tis her aim to be severe—  
 We all are mortals, and as mortals err.  
 If candor pleases, we are truly blest;  
 Vice trembles when compell'd to stand confess'd.  
 Let not light censure on your faults offend,  
 Which aims not to expose them, but amend.  
 Thus does our author to your candor trust,  
 Conscious, the free are generous as just.

scene the ladies do nothing but talk. Their conversation is of dress and the beaux, fashion and gossip. *Charlotte* speaks of dangleling over the Battery with *Billy Dimple*, and *Letitia* says that *Dimple* and *Maria* are soon to be married, but neither of the lovers is introduced. The second scene, which closes the act, is like

the first, a dialogue, the only difference being that Mrs. Harper and Mr. Morris converse, instead of Mrs. Morris and Mrs. Kenna, *Maria* showing her unwillingness to marry *Dimple*, upon which her father insists. In the second act, the greater part of the first scene is another dialogue between Mrs. Morris and Mrs. Kenna, but Mr. Hallam as *Colonel Manly* comes on before its close and bores the ladies, as he must have bored the audience, with his stilted speeches. According to his sister, *Charlotte*, "his conversation is like a rich, old-fashioned brocade—it will stand alone; every sentence is a sentiment." This act closes with a street conversation between *Jessamy*, who is *Dimple's* servant, and *Jonathan*, who describes himself as *Manly's* "waiter." It is not until the beginning of the third act that Henry, as *Dimple*, is "discovered at his toilet, reading." Up to this time he has been the subject of conversation only. *Letitia* has said that his real name was *Van Dumpling*, but that he changed it to *Dimple* when he "went to England to see the world and rub off a little of the patroon rust." He

comes back what at this day would be called an Anglo-American dude, with all the vices of the English aristocracy and no virtues of his own. Mr. Morris, as *Van Rough*, has insisted that his daughter shall marry *Dimple*, saying, "An't you going to be married to a young man of great fortune—an't you going to have the quit-rent of twenty miles square?" but Mr. Henry at once proceeds to let the audience know that he has been ruined by his gambling debts in England. He resolves that he must break with *Maria*, marry *Letitia* for her money, and as for *Charlotte*, he says, "why *Charlotte* must be a companion to my wife." *Dimple* then gives his servant two letters, one for each of the ladies, *Letitia* and *Charlotte*, and, being informed by *Jessamy* of the presence of the Yankee colonel, goes out to meet *Manly* on the Mall, as if by accident, makes his acquaintance and gains his confidence. After Henry's exit Harper introduces Wignell to Miss Tuke, and the best dialogue in the comedy occurs between *Jonathan* and *Jenny*. This conversation is descriptive of the play-house and of *Jonathan's* visit to the play, but while it shows some humor, it has no relation to the plot of the piece. Its only purpose was to bring the "down-easter" upon the stage and afford amusement by his peculiarities of speech and manner. This character was something entirely new, and so the part proved a very

A SPECIMEN DIALOGUE.

*Jenny*—So, Mr. Jonathan, I hear you were at the play last night.

*Jon.*—At the play! Why, do you think I went to the devil's drawing room?

*Jenny*—The devil's drawing room?

*Jon.*—Yes; why, an't cards and dice the devil's device, and the play-house the shop where the devil hangs out the vanities of the world upon the tenter-hooks of temptation? I believe you have not heard how they were acting the old boy one night, and the wicked one came among them, sure enough, and went right off in a storm, and carried one quarter of the play-house with him. Oh, no, no, no! you won't catch me at a play-house, I warrant you.

*Jenny*—Well, Mr. Jonathan, though I don't scruple your veracity, I have some reason for believing you were there; pray, where were you about six o'clock?

*Jon.*—Why, I went to see one Mr. Morrison, the *hocus pocus* man; they said as how he could eat a case knife.

*Jenny*.—Well, and how did you find the place?

*Jon.*—As I was going about here and there, to and again, to find it, I saw a great crowd of folks going into a long entry that had lanterns over the door; so I asked a man whether that was not the place where they played *hocus pocus*? He was a very civil, kind man, though he did speak like the Hessians; he lifted up his eyes and said, "They play *hocus pocus* tricks enough there, Got knows, mine friend."

*Jenny*.—Well—

*Jon.*—So I went right in, and they showed me away, clean up to the garret, just like a meeting-house gallery. And so I saw a power of topping folks, all sitting round in little cabbins, just like father's corn-cribs; and there was such a squeaking with the fiddles, and such a tarnal blaze with the lights, my head was near turned. At last the people that sat near me set up such a hissing—hiss—like so many mad cats; and then they went thump, thump, thump, just like our Peleg threshing wheat, and stamp away just like the nation; and called out for one Mr. Langolee—I suppose he helps act the tricks.

*Jenny*.—Well, and what did you do all this time?

*Jon.*—Gor, I—I liked the fun, and so I thumpt away and hiss'd as lustily as the best of 'em. One sailor-looking man that sat by me, seeing me stamp, and knowing I was a cute fellow, because I could make a roaring noise, clapt me on the shoulder and said, "You are d——d hearty cock, smite my timbers!" I told him so I was, but I thought he need not swear so, and make use of such naughty words.

*Jessamy*.—The savage!—Well, did you see the man with his tricks?

*Jon.*—Why, I vow, as I was looking out for him, they lifted up a great green cloth and let us look right into the next neighbor's house. Have you a good many houses in New York made so in that 'ere way?

acceptable one to Mr. Wignell, who was thus afforded the honor of creating the "stage Yankee." Before the scene closes *Jonathan* is allowed an opportunity to act in an awkward attempt to kiss *Jenny*, but even Wignell's role, for the most part, consisted of talk. When *Jenny* finally goes off "in a swinging passion," *Jonathan* reaches the conclusion that if that is the way city ladies act, he would prefer his Tabitha with her twenty acres of rock, Bible and cow and "a little peacable bundling." The third act closes with a short conversation between Hallam and Henry, when they meet on the Mall. The results of all these conversations are, that *Maria* discovers she is in love with *Manly*, that *Dimple's* perfidy is exposed, and that *Van Rough* consents to the marriage of his daughter to the Yankee colonel when he ascertains that old *Van Dumpling's* son is penniless. The only bit of action in the comedy, aside from *Jonathan's*

attempt to kiss *Jenny*, is in the last scene of the last act, when the rivals draw their swords. But even in this scene the characters are not all on the stage simultaneously, *Dimple* making his exit before the fall of the curtain, and *Maria* not entering until he departs. Thus it will be seen that every law of dramatic construction was violated, the piece betraying in every scene the author's want of familiarity with theatrical methods. Dunlap says the comedy "was coldly received in the closet," but that the part of *Jonathan*, "in the hands of a favorite performer, was relished by an audience gratified by the appearance of home manufacture—a feeling which was soon exchanged for a most discouraging predilection for foreign articles and contempt for every home-made literary effort." At this day exactly the contrary of this is true. The "Contrast" would not be endurable as an acting play, but it can

*Jenny*—Not many; but did you see the family?

*Jon.*—Yes, swamp it, I see'd the family.

*Jenny*—Well, and how did you like them?

*Jon.*—Why, I vow, they were pretty much like other families; there was a poor, good-natured curse of a husband and a sad rantipole of a wife.

*Jenny*—Did you see no other folks?

*Jon.*—Yes. There was one youngster; they called him Mr. Joseph; he talked as sober and as pious as a minister; but, like some ministers that I know, he was a sly tike in his heart for all that. He was going to ask a young woman to spark it with him, and—the Lord have mercy on my soul—she was another man's wife.

*Jessamy*—The Wabash!

*Jenny*—And did you see any more folks?

*Jon.*—Why, they came on as thick as mustard. For my part I thought the house was haunted. There was a soldier fellow, who talked about his row de dow, dow, and courted a young woman; but of all the cute folks I saw, I liked one little fellow—

*Jenny*—Aye! who was he?

*Jon.*—Why, he had red hair, and a little, round, plump face like mine, only not altogether so handsome. His name was—Darby; that was his baptising name; his other name I forgot. Oh, it was Wig—Wag—Wagall, —Darby Wagall,—pray, do you know him? —I should like to take a sling with him, or a drap of cyder with a pepper-pod in it, to make it warm and comfortable.

*Jenny*—I can't say I have that pleasure.

*Jon.*—I wish you did; he is a cute fellow. But there was one thing I didn't like in that Mr. Darby; and that was he was afraid of some of them 'ere shooting irons, such as your troopers wear on training days. Now, I'm a true-born Yankee American son of liberty, and I never was afraid of a gun yet in all my life.

*Jenny*—Well, Mr. Jonathan, you were certainly at the play-house.

*Jon.*—I at the play-house? Why didn't I see the play then?

*Jenny*—Why, the people you saw were players.

*Jon.*—Mercy on my soul! did I see the wicked players. Mayhap that 'ere Darby that I liked so was the old serpent himself, and had his cloven foot in his pocket. Why, I vow, now I come to think on't, the candles seemed to burn blue, and I am sure where I sat it smelled tarnally of brimstone.

*Jessamy*—Well, Mr. Jonathan, from your account, which, I confess, is very accurate, you must have been at the play-house.

*Jon.*—Why, I vow, I began to smell a rat. When I came away I went to the man for my money again; you want your money? says he; yes, says I; for what? says he; why, says I, no man shall jockey me out of my money; I paid my money to see sights, and the dog's bit of a sight have I seen, unless you call listening to people's private business a sight. Why, says he, it is the School for Scandalization.—The School for Scandalization! Oh! ho! no wonder you New York folks are so very cute at it, when you go to school to learn it; and so I jogged off.

be read with some interest as a colloquial essay upon New York manners and feelings after the Revolution.

The success of the "Contrast" was really not great in the modern sense. After its first season in New York the comedy was never revived in that city, and although it is declared in the title-page of the published play that it was performed with applause in the theatres of Philadelphia and Maryland, I was able to find a record of its presentation only twice in Baltimore, in 1787 and 1788, and once in Philadelphia, for a benefit, in 1790.

The Baltimore cast for 1788 was printed in the *Maryland Journal*. Hallam succeeded Henry as *Manly*, and Harper played *Dimple* and Biddle *Jessamy*. Miss Tuke took Mrs. Kenna's place as *Letitia*. When the comedy was presented in Baltimore the first time, the *Pennsylvania Herald* published a criticism of the play that must have been very gratifying to the young dramatist. Another critic writing to the *Pennsylvania Journal*

CONTRAST—*Baltimore Cast.*

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Colonel Manly . . . . .	Mr. Hallam
Dimple . . . . .	Mr. Harper
Jonathan . . . . .	Mr. Wignell
Van Rough . . . . .	Mr. Morris
Jessamy . . . . .	Mr. Biddle
Maria . . . . .	Mrs. Harper
Letitia . . . . .	Miss Tuke
Charlotte . . . . .	Mrs. Morris

was not less complimentary. The latter writer declared that the comedy was received "with reiterated bursts of applause," and, speaking of the play, said: "The ingenious author has endeavored to avoid the extremes of sentimental gloom and uninteresting levity; for the intention of his production is of a far nobler nature than the mere incitement of unmeaning laughter. The vices it corrects may become truly enormous, and the more dangerous to society as they come not within the cognizance of the law. He deserves the warmest approbation of his country, and particularly the applauses of the fair, for exhibiting in such true colors the pernicious maxims of the Chesterfieldian system, of all others the most dangerous to the peace of society." As expressions of national feeling these criticisms are creditable—as a deliberate judgment of literary and dramatic excellence they are not entitled to respect. That the "Contrast" should be said in any way to rival "the most celebrated productions of the British muse"<sup>1</sup>—the

<sup>1</sup> CRITICISM.—*Pennsylvania Herald*, Nov. 13, 1787.—Last night the Old American Company gratified their friends, a liberal and generous audience with the representation of a new comedy entitled the "Contrast" written by a native American. These blossoms of the comic muse wear every mark of vigor and are an additional specimen in proof that these new climes are particularly favorable to the cultivation of arts and sciences. But independent of all metaphor and partial effusions of a native friend to praise the merits and laudable exertions of his countryman, he can with great truth and justice boldly affirm that the new comedy not only rivals the most celebrated productions of the British muse in elegance of invention, correctness and splendor of diction, but particularly commands applause for the chastity of its morals, the happy applications of political reflections, and

above all for that exuberance of attic salt prevailing in this comedy, and totally divested of those obscene suggestions which have so long disgraced the stage in the parent country.

As to the performers, foreigners pronounced very animated encomiums on their respective exertions, and it appeared to me that the comedy itself, or the numerous audience, or something derived from their combined efforts had communicated on this occasion a degree of new inspiration. It is, however, a tribute due to eminent merit to advert to that general impression which the efforts of Messrs. Hallam and Wignell as well as Mrs. Morris had made on the human mind; for, in a word, they may be truly said to have exhibited a feast to the lovers and admirers of the theatre as well as precepts of toleration to its enemies.

"School for Scandal," for instance, which was clearly Major Tyler's model and inspiration—was simply preposterous. There was, indeed, good reason why American play-goers should turn from such comedies as the "Contrast" and the other native productions that followed it—Dunlap's "Father," for instance—to the "foreign article"—the pieces of Kelly, Cumberland, O'Keefe and Sheridan.

Although the title-page of the "Contrast," when the comedy was published, declared that it had been performed with applause at the theatre in Philadelphia, as well as those of New York and Maryland, the fact that it was played at the Southwark Theatre but once, and then only for the benefit of some of the minor performers—Ryan, the prompter; Durang, the dancer, and Robinson and Gay, supernumeraries—after its publication in 1790, shows that in reality it had little genuine success. Another fact that proves the public indifference

#### PROPOSALS

For Printing by Subscription

#### THE CONTRAST:

*A Comedy written by Major Tyler.*

Mr. Wignell, who has been favored by Major Tyler with this opportunity of presenting to the public the first dramatic production of a citizen of the United States in which the characters and scenes are entirely American, solicits the patronage and assistance that are necessary to enable him to print and embellish this work in a form suitable to its intrinsic merit. A performance so interesting to the national feelings and so honorable to American genius and literature will naturally recommend itself to general attention, and command in the closet a confirmation of the applause which it has already received from the stage; the editor, therefore can only upon this occasion evince his respect for the author by the manner of introducing it to the public, and to render that as perfect as possible he proposes the following conditions:

towards this production of American genius was the long delay in its publication after Mr. Wignell issued proposals to that end. Immediately after the performance of the comedy in New York, Tyler assigned the copyright to Wignell, and Wignell at once caused his proposals to be printed in the newspapers. Advertisements in terms like that which is here reprinted from the *Maryland Gazette* were published in the leading journals all over the country, and

yet the proposals seem to have met with little or no response at the outset. Publication was delayed for three years, and then its appearance was accompanied by an apology from Mr. Wignell that is all the more curious, because it is impossible to understand it. As the true cause of the delay, he said, "cannot be declared without

leading to a discussion, which the editor wishes to avoid, he hopes that the care and expense which have been bestowed upon this book will be accepted without further scrutiny as an atonement for his seeming negligence." This obscure declaration is capable of only one explanation—that Wignell was deterred from publishing the play at an earlier date, because of the professional jealousies excited by his own success as *Jonathan*, jealousies that must have been enhanced by the manifest partiality of the author of the "Contrast" for the creator of the stage Yankee. The existence of such jealousies will also explain Wignell's claims as to the success of the comedy in the face of the known facts which show that it was not a success, if it had a fair field.

*First*, That the comedy shall be printed in large octavo, with an elegant type, upon superfine paper.

*Secondly*, That the most interesting scene in the comedy shall be prefixed by an engraving executed by an American artist.

*Thirdly*, That each subscriber on the delivery of the comedy shall pay half a dollar unless he resides at a distance from any town where subscriptions are received, when the money shall be paid at the time of subscribing.

Subscriptions for the above comedy are taken in at Mr. Geo. Mann's and at the printing office.

WIGNELL'S READING.

Philadelphia, December 7, 1787.

FOR ONE NIGHT ONLY.

*To the Public.*

As it is impracticable at this time to entertain the Public with a

DRAMATIC REPRESENTATION

of MAJOR TYLER'S *Comedy* of the

CONTRAST,

MR. WIGNELL

To both Hallam and Henry their parts must have been far from satisfactory. Henry, indeed, appears to have manifested his dissatisfaction very early in the history of the comedy. When it was played at Baltimore, in 1787,

In compliance with the wishes of many respectable citizens of Philadelphia proposes to read that celebrated performance at the City Tavern on Monday evening, the 10th inst.


The curiosity which has everywhere been expressed respecting this first dramatic production of American genius, and the pleasure which it has already afforded in the theatres of New York and Maryland, persuade Mr. Wignell that his exertions on this occasion will be acceptable to the public and that even in so imperfect a dress the intrinsic merit of the comedy will contribute to the amusement and command the approbation of the audience.

As Major Tyler has favored Mr. Wignell with the right of publishing his performance he wishes to render this opportunity subservient to that object; and, therefore, proposes the following terms of admission, viz:

TICKETS of Admission 7s. and 6d. each, which will likewise entitle the bearer to a place in the list of subscribers and to a copy of the comedy when printed. It is, therefore, requested that the name and place of abode of the purchaser may be indorsed on each ticket.

Music, Vocal and Instrumental will be introduced between the several parts of the comedy.

The Reading will begin at 7 o'clock.

 TICKETS (without which no person can be admitted) to be purchased at Thomas Bradford's Book-store in Front Street.

and again in 1788, he evidently declined to appear as *Manly*, and the play was not given in Philadelphia in 1787-8, because, as Wignell explained, its production was "impracticable." Instead, the comedian was impelled to read the piece at the City Tavern, on the 10th of December. The fact that he was not accorded the use of the theatre is in itself significant. In regard to the reading, the Philadelphia newspapers are silent, and the list of subscribers, if it includes the names of the purchasers of tickets on that occasion, does not indicate that the attendance was excessive.

The subscription list shows that the actual subscribers agreed to take 658 copies of the play, of which 311, or nearly one-half,

went to Maryland. It also shows that Maryland subscribers generally took from two to six copies each, while those of Philadelphia, New York and Virginia were disposed to content themselves with one each, except in the case of the booksellers and printers. The number of Philadelphia subscribers was 141, New York 97, and Virginia 66. Charleston, S. C., took 3, Poughkeepsie, N. Y., 1, and

Boston 1. Isaiah Thomas, the veteran Worcester printer, subscribed for 12. Besides these, 20 went to Jamaica, 5 to London, 1 to Barbadoes and 1 to Madeira. The name of the President of the United States heads the list, and two members of Washington's first cabinet were subscribers—Henry Knox, Secretary of War, and Edmund Randolph, Attorney General. The list comprised, besides, four signers of the Declaration of Independence—Charles Carroll of Carrollton, William Paca, Robert Morris and Thomas McKean, and three distinguished Revolutionary soldiers—Baron Steuben, Thomas Mifflin and William Smallwood. Among the notable names on the list were Jonathan Trumbull, Governor of Connecticut; Alexander J. Dallas, the father of Vice-President George M. Dallas; William Bingham, U. S. Senator from Pennsylvania; William Temple Franklin, the grandson of Benjamin Franklin, and Tobias Lear, President Washington's private secretary. Singularly enough, there were four American playwrights in the list—William Dunlap, the concocter of numerous plays, many of which were acted; Peter Markoe, author of two unacted dramas, the "Patriot Chief" and "Reconciliation;" Samuel Low, whose "Politician Outwitted" was published the same year, and Colonel David Humphries, whose "Widow of Malabar" had but recently been acted in Philadelphia. There was, however, only one poet among the subscribers, Dr. John Shaw, of Annapolis, and one actor, Owen Morris. It is probable that the edition comprised one thousand copies, but even had only as many copies as were subscribed for been actually printed, it would not be easy to account for the scarcity of this work. Only a few copies are known to exist, and most of the collectors of dramatic ana are compelled to forego the pleasure of possessing one.

While the "Contrast" was soon shelved by the Old American

Company, it had the peculiar honor of being pirated soon after its publication by the American Tate Wilkinson of that epoch, Charles McGrath. As early as the 13th of April, 1791, McGrath presented

A PIRATICAL PERFORMANCE.

THEATRE—ELIZABETH-TOWN.

This evening, Wednesday April 13th, will be presented the Comedy of

THE CONTRAST

Written by a citizen of the United States and performed with universal applause at the theatres of Philadelphia, New York, Baltimore, Alexandria, Georgetown and Fredericktown.

The original prologue to be spoken by Mr. McGrath.

At the end of the play, "The New Address to the Play-House, or Belles have-at-ye-all," to be delivered by Mrs. McGrath, to which will be added a farce called

LIKE MASTER LIKE MAN,  
or The *Wrangling Lovers*.

The doors to be opened at 6 and the curtain to rise at 7 o'clock precisely.

CHARLES MCGRATH.

the comedy at Elizabeth-Town (Hagerstown), in Maryland, and his advertisement shows that he had previously played it at Alexandria, Georgetown and Frederick. This announcement is copied from the *Washington Spy*, printed at Hagerstown. It may be assumed that McGrath played *Jonathan*, and Mrs. McGrath *Charlotte*, but it is to be regretted that the cast, as the comedy was presented by these strolling players, has not been preserved. It is probable,

however, that the other parts were taken by local amateurs, as that was the usual method employed by Charles McGrath, comedian. The last representation of the comedy seems to have been at Boston, at the New Exhibition Room, Broad-Alley, October 29th, 1792, by a company under the management of Mr. Harper, the cast including Messrs. Harper, Morris, Robinson, Adams, Murry, Roberts, Mrs. Gray, Mrs. Murry, Miss Smith and Mrs. Morris.

Mr. Wignell kept his promise in regard to the embellishment of the work by giving a copper-plate engraving by Maverick of the last scene of the last act from a drawing by Dunlap. The comedy was reprinted by the Dunlap Society in 1887, and this engraving was

reproduced for the work. Speaking of its unsatisfactory character, Mr. Thomas J. McKee, who wrote the introduction for the Dunlap Society publication, says the frontispiece was evidently intended to represent the portraits of Mr. and Mrs. Morris, Mr. Henry and Mr. Harper, and he adds his opinion, "the inferior work of the engraver has rendered it of little value as likenesses." It was probably Mr. Hallam, not Mr. Harper, that Dunlap intended to depict as *Dimple* in the plate, but it was rather the inferior work of the artist than of the engraver that made the picture worthless.

A few weeks after the production of the "Contrast" Major Tyler wrote a farce called "May Day," which Mr. Wignell presented for his benefit on the 18th of May, 1787, but it does not appear to have been played except on this occasion. Besides these, Major Tyler produced in Boston, in 1797, another comedy, "A Good Spec; or, Land in the Moon." He was a voluminous writer, both in prose and verse, but his works are deservedly forgotten. He subsequently removed to Vermont, where he became Chief Justice of the Supreme Court of that State, and died at Brattleboro in 1826.

## CHAPTER XVIII.

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### THE AMERICAN COMPANY, 1788.

WORK OF THE YEAR—NEW YORK, PHILADELPHIA, BALTIMORE—THE  
NEW PLAYS PRODUCED—NEW MEMBERS OF THE COMPANY—SOME  
BALTIMORE CASTS—THE LAST SEASON OF PLAYING IN DISGUISE  
IN PHILADELPHIA.

AFTER leaving Baltimore at the close of November, 1787, the American Company made its way to New York, where the theatre in John Street was opened on the 21st of December. Experience had shown the managers that the future metropolis was incapable of supporting three performances a week, and so it was announced at the beginning of this season that, "in compliance with the wish of many respectable patrons of the theatre, there will be only two nights' performances in a week." Even this limitation does not seem to have been effective. If the season of 1787 was far from prosperous, that of 1788 was almost disastrous. Soon after the season began the advertisements noted "the late severe visitation and heavy expense" to which the company had been subjected. As to what these were the newspapers are silent. Later came the famous "doctor's mob," by which the performances were interrupted and the benefits rendered unprofitable. But the season was prolonged until the last day of May. Then the company went to Philadelphia for a brief engagement in June and July, returning after a summer and early

autumn season at Baltimore to close the year at the old Southwark Theatre in November.

The season of 1787-8 in New York began with the "Mysterious Husband," a new piece by Cumberland, based on Horace Walpole's tragedy, the "Mysterious Mother." This production was now played in America for the first time, but it failed to become popular. More fortunate was Charles Dibdin's delightful little afterpiece, the "Deserter," which Mr. Hallam had produced for his benefit on the last night of the previous season in New York. This was a musical drama taken from the French, but acted at Drury Lane with success in consequence of its tuneful music. The "Deserter" was frequently repeated during the season, as the list of performances shows, and long continued to hold the stage as part of the repertoire of the Old American Company. A long series of revivals followed the novelties of the opening night, and it was not until the 4th of February, 1788, that another new piece was produced, the "First

LIST OF PERFORMANCES—*New York.*

1787.

- Dec. 21—Mysterious Husband . Cumberland  
Deserter . . . . . Dibdin  
24—Rivals . . . . . Sheridan  
Poor Soldier . . . . . O'Keefe  
26—Same.  
31—Same.

1788.

- Jan. 2—Clandestine Marriage  
Garrick and Colman.  
Guardian . . . . . Garrick  
4—Clandestine Marriage.  
High Life Below Stairs . Townley  
14—Clandestine Marriage.  
High Life Below Stairs.  
16—Earl of Essex . . . . . Jones  
Deserter.  
18—Maid of the Mill . . . Bickerstaff  
True-Born Irishman . . Macklin  
21—Siege of Damascus . . . Hughes  
Deserter.  
28—Earl of Essex.  
Padlock . . . . . Bickerstaff  
30—West Indian . . . . Cumberland  
Mayor of Garratt . . . . Foote  
Feb. 1—Busybody . . . . Mrs. Centlivre  
Deserter.  
4—Richard III. . . . . Shakspeare  
6—First Floor . . . . . Cobb  
Love in a Village . . . Bickerstaff  
Mayor of Garratt.  
8—Gamester . . . . . Moore  
First Floor.  
11—Earl of Essex.  
Madcap . . . . . Fielding  
13—School for Scandal . . . Sheridan  
True-Born Irishman.

- Feb. 15—*Tempest* . . . . . Dryden  
*Neptune and Amphitrite.*  
*Ghost* . . . . . Mrs. Centlivre  
 18—*Othello* . . . . . Shakspeare  
*Madcap.*  
 22—*Hamlet* . . . . . Shakspeare  
*Genii* . . . . . Woodward  
 25—*Heiress* . . . . . Burgoyne  
*Ghost.*  
 27—*Heiress.*  
*Madcap.*  
 29—*Beaux' Stratagem* . . . Farquhar  
*Tony Lumpkin in Town* . O'Keefe  
 Mar. 3—*Duenna* . . . . . Sheridan  
*Genii.*  
 5—*Heiress.*  
*First Floor.*  
 7—*Zara* . . . . . Hill  
*Tony Lumpkin in Town.*  
 10—*She Stoops to Conquer* . Goldsmith  
*Selima and Azor* . . . . Collier  
 April 7—*More Ways Than One* . Mrs. Cowley  
*Columbian Father.*  
*(Mrs. Henry's Benefit.)*  
 11—*Fashionable Lover* . . Cumberland  
*Padlock.*  
*(Mr. Morris' Benefit.)*  
 17—*Henry IV* . . . . . Shakspeare  
*Cross Purposes* . . . . O'Brien  
*(Mr. Harper's Benefit.)*  
 21—*Love Makes a Man* . . . Cibber  
*Castle of Andalusia* . . O'Keefe  
*(Mr. Wignell's Benefit.)*  
 24—*School for Soldiers* . . . Henry  
*True Blue* . . . . . Carey  
*Rosina* . . . . . Mrs. Brooke  
*(Mr. Henry's Benefit.)*  
 28—*Julius Cæsar* . . . . . Shakspeare  
*True Blue.*  
 May 5—*School for Soldiers.*  
*True Blue.*  
*(Mr. Woolls' Benefit.)*  
 8—*School for Wives* . . . . Kelly  
*East Indian.*  
*(Mrs. Morris' Benefit.)*

Floor," a farce by James Cobb. Its production was soon followed, however, by Fielding's farce, the "Madcap," and Woodward's pantomime, "Genii," and then on the 25th of February with the first performance in America of Burgoyne's "Heiress." Then came in rapid succession O'Keefe's amusing farce, "Tony Lumpkin in Town;" a pompous nothing, "Selima and Azor," pilfered from the French by Sir George Collier but rendered popular on the American stage by Mrs. Henry's singing, as it had been in London by Mrs. Baddeley's voice; an original local screed called the "Convention; or, Columbian Father," brought out for Mrs. Henry's benefit; O'Keefe's "Castle of Andalusia," played for Wignell's benefit; Mr. Henry's "School for Soldiers," for his own benefit, and the same night, "True Blue," a ballad farce based on Henry Carey's musical interlude, "Nancy;" Kelly's "School for

Wives" and the "East Indian," probably the Haymarket version of 1782, for Mrs. Morris' benefit; Colman's "Man and Wife," written to introduce a procession of Shakspeare characters, as the after-piece for Mr. Hallam's benefit, and Moore's "Foundling," presented by Mr. Morris through his odd taste for doing what nobody cared for. When "Hamlet" was revived this season it was presented with Garrick's alterations for the

first time in America. Mrs. Henry advertised the "Columbian Father" as "a pastoral in two acts, by a citizen of the United States." In the first act there was a procession of the thirteen States. In "True Blue" Mr. Henry presented a view of the Battery in New York, thus indicating that the skit had been "adapted to the American stage." Mr. Woolls, for his benefit, had contemplated the production of "Julius Cæsar," but he substituted the "School for Soldiers." Harper's revival of "Henry IV" was due to the actor's ambition to play *Falstaff*. Mr. Morris' first benefit fell short of the expenses. Indeed, all the benefits were unsuccessful, including Hallam's, and Dunlap says that even Wignell, who was a great favorite, "was obliged to call upon a writer to plead for him, as one who was an object of commiseration from long-continued sickness." The only additions to the company at this time were Mrs. Sewell and Mr. McPherson. The lady seems to have been with the company only in New York, but Mr. McPherson,

- May 12—Inconstant . . . . . Farquhar  
Love in a Camp . . . . . O'Keefe  
(Mrs. Harper's Benefit.)  
15—School for Scandal.  
Lyar . . . . . Foote  
(Mrs. Sewell's Benefit.)  
22—Provoked Husband . . . . . Vanbrugh  
Man and Wife . . . . . Colman  
(Mr. Hallam's Benefit.)  
26—Foundling . . . . . Moore  
Love a la Mode . . . . . Macklin  
Shakspeare Jubilee.  
(Mr. Morris' Benefit.)  
29—School for Wives.  
Mayor of Garratt.  
(Mr. Ryan's Benefit.)  
31—Maid of the Mill . . . . . Bickerstaff  
Musical Lady . . . . . Colman  
True Blue.  
(Mr. Biddle and Mr. McPherson's  
Benefit.)

who also remained behind and gave the "Lecture on Heads," at the City Tavern, on the 19th of June, announced his entertainment as "previous to joining the company in Philadelphia." This he was unable to do, probably on account of debts contracted in New York, and he was never heard of afterwards.

A few partial casts of this season have been preserved. Among these the most interesting is that of Henry's play, the "School for

PARTIAL CASTS—*New York.*

*Guardian.*

Heartly . . . . . Mr. Hallam  
Harriet . . . . . Miss Tuke

*Earl of Essex.*

Countess of Rutland . . . Mrs. Morris

*Henry IV.*

Falstaff . . . . . Mr. Harper

*Maid of the Mill.*

Patty . . . . . Mrs. Henry

*More Ways than One.*

Evergreen . . . . . Mr. Henry  
Arabella . . . . . Mrs. Henry

*Provoked Husband.*

Lord Townly . . . . . Mr. Hallam  
Lady Townly . . . . . Mrs. Morris

*School for Soldiers.*

Major Bellamy . . . . . Mr. Henry  
Capt. Valentine . . . . . Mr. Hallam  
Frederick . . . . . Mr. Woolls  
Clara Mildmay . . . . . Mrs. Henry

*School for Wives.*

Mrs. Belville . . . . . Mrs. Morris

Soldiers." It is to be regretted that the whole cast is not attainable. The only new plays in which the originals in this country are mentioned, are the parts of Mr. and Mrs. Henry in "More Ways than One," and that of Mrs. Morris in the "School for Wives." Mrs. Cowley's comedy was first acted at Covent Garden, in 1783. When Mr. Kelly's comedy was first presented at Drury Lane, it was brought out in the name of Mr. Addington, because of the harsh treatment "A Word to the

Wise" had received from the public. As Washington probably figured in the "Columbian Father," there is occasion for regret that the name of the actor by whom he was first personated has been lost.

The Old American Company played two engagements at the Southwark Theatre in Philadelphia in 1788, the first of which began on the 23d of June. The theatre was called an opera house, the

plays announced in disguise and the performances advertised "gratis." The anniversary of American independence was celebrated this year by an afterpiece suitable to the occasion, the full title of which was "The Fourth of July; or, The Sailors' Festival." It was played twice. This was the only new production of the season. During this engagement John Durang was again with the company as a dancer. The newspapers, as usual, were silent in regard to the doings of the company while in Philadelphia, but that the Quaker element was again roused into action by the presence of the players is evident from the fact, that on the 18th of July a petition, signed by Nicholas Waln and others, against those "schools of seduction," the play-houses, was presented to the Assembly. An argument urged against the theatre in this petition was that it was the resort of the licentious, who despise and disregard punctuality and the faith of contracts.

LIST OF PERFORMANCES—*Philadelphia.*

1788.

- June 23—Improper Education . Goldsmith  
(She Stoops to Conquer.)  
25—Impertinent Curiosity . Centlivre  
(Busybody.)  
Modern Love; or, Generosity Rewarded.  
27—Filial Piety . . . . . Shakspeare  
(Hamlet.)  
30—The Vice of Lying . . . . . Foote  
(Lyar.)  
Poor Soldier . . . . . O'Keefe  
July 2—Columbian Father.  
Madcap . . . . . Fielding  
4—Improper Education.  
Fourth of July.  
7—Vice of Gaming . . . . . Moore  
(Gamester.)  
Padlock . . . . . Bickerstaff.  
9—Hogarth's Marriage a la Mode  
Garrick and Colman  
(Clandestine Marriage.)  
11—Generous American . Cumberland  
(West Indian.)  
Credulous Steward; or, a New Way  
to Get Money.  
16—Penitent Wife . . . . . Rowe  
(Jane Shore.)  
Love in a Camp . . . . . O'Keefe  
18—Hogarth's Marriage a la Mode.  
Musical Lady . . . . . Colman  
21—Maid of the Mill . . . Bickerstaff  
Fourth of July.  
23—Fate of Tyranny . . . Shakspeare  
(Richard III.)  
Credulous Steward.  
25—Pernicious Vice of Scandal,  
Sheridan.  
(School for Scandal.)  
Miller of Mansfield . . . Dodsley  
26—On Vice . . . . . Lillo  
(George Barnwell.)  
True-Born Irishman . . Macklin

From Philadelphia the company journeyed to Baltimore, where the theatre on Philpot's Hill was reopened on the 15th of August.

LIST OF PERFORMANCES—*Baltimore.*

1788.

Aug. 15—	She Stoops to Conquer .	Goldsmith
19—	Contrast . . . . .	Tyler
	Ghost . . . . .	Mrs. Centlivre
27—	Heiress . . . . .	Burgoyne
29—	Constant Couple . . . .	Farquhar
	Cross Purposes . . . . .	O'Brien
Sept. 3—	Chances . . . . .	Buckingham
	Love in a Camp . . . .	O'Keefe
5—	Heiress	
	Man and Wife . . . . .	Colman
	Countess of Salisbury . .	Hartson

The weather being unpropitious, there was a poor house. Between the close of the Philadelphia engagement and the 27th of August, when his name first appears in a Baltimore cast, Mr. Henry paid a visit to New York, where, on the 2d of August, this "worthy theatrical character" went before the

Mayor and Aldermen Gilbert and Wylley, and manumitted three slaves, under the act of the New York Legislature, of February 22d, 1788, "an example," the newspapers of the time said, "worthy of imitation."

The custom of printing the casts of the pieces to be performed in the newspapers, which was seldom adopted in New York at this time, and in Philadelphia was not

resorted to at all, was now resumed at Baltimore. With two exceptions—the cases of the "Heiress" and "Man and Wife," when the casts were given for the first time—they are interesting only as part of the record. Burgoyne's com-

HEIRESS.

Sir Clement Flint . . . . .	Mr. Henry
Lord Gayville . . . . .	Mr. Harper
Alscrip . . . . .	Mr. Morris
Blandish . . . . .	Mr. Biddle
Rightly . . . . .	Mr. Heard
Miss Alscrip . . . . .	Mrs. Harper
Miss Alton . . . . .	Mrs. Williamson
Mrs. Blandish . . . . .	Mrs. Hamilton
Tiffany . . . . .	Miss Tuke
Lady Emily . . . . .	Mrs. Morris

edy had been produced the first time in America in New York on the 25th of February. The "Heiress" was originally acted at Drury Lane, January 14th, 1786, and published the same year, Debrett, the

publisher, paying the author £200 for the copyright. This was the highest price ever paid for a dramatic copyright up to that time. Colman's "Man and Wife" was first acted at Covent Garden in 1769, anticipating Garrick's own version of his famous "Shakspere Jubilee." Garrick's version was seen in Philadelphia in 1785, but the Colman piece was not played in this country until Hallam presented it for his benefit in New York the preceding season. In Colman's piece the character of *Sally* is an imitation of *Babet* in the French comedy, "La Fausse Agnes," and *Kitchen* is based on some passages in "The Connoisseur," but the aim of the little piece was the introduction of a procession of Shakspere characters.

Besides these two casts and that of the "Contrast," quoted in the chapter on Major Tyler's comedy, I have found only three—

CONSTANT COUPLE.

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Sir Harry Wildair . . . . .	Mr. Hallam
Beau Clincher . . . . .	Mr. Wignell
Young Clincher . . . . .	Mr. Heard
Alderman Smuggler . . . . .	Mr. Morris
Vizard . . . . .	Mr. Biddle
Dicky . . . . .	Mr. Woolls
Colonel Standard . . . . .	Mr. Harper
Angelica . . . . .	Miss Tuke
Parley . . . . .	Mrs. Harper
Lady Darling . . . . .	Mrs. Hamilton
Lady Lurewell . . . . .	Mrs. Morris

MAN AND WIFE.

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Kitchen . . . . .	Mr. Wignell
Mr. Cross . . . . .	Mr. Morris
Colonel Frankly . . . . .	Mr. Harper
Buck . . . . .	Mr. Henry
Landlord . . . . .	Mr. Woolls
Luke . . . . .	Mr. Biddle
Snarl . . . . .	Mr. Heard
Marcourt . . . . .	Mr. Hallam
Lettice . . . . .	Mrs. Williamson
Sally . . . . .	Miss Tuke
Charlotte . . . . .	Mrs. Hamilton
Mrs. Cross . . . . .	Mrs. Harper

one of a comedy, the "Constant Couple," and two of farces, the "Ghost" and "Cross Purposes."

These casts are only interesting in giving the names of the members of the company and their professional standing at that time. No additions had been made to the list of actors, but two new actresses

appear, Mrs. Hamilton and Mrs. Williamson. Both ladies remained

on the American stage for several seasons, Mrs. Williamson being the

GHOST.	first to secede finally	CROSS PURPOSES.
Capt. Constant . Mr. Harper	from the old Amer-	Chapeau . . . Mr. Hallam
Sir Jeffrey . . . Mr. Biddle	ican Company. That	Consol . . . . Mr. Heard
Trusty . . . . Mr. Wignell	the "Countess of Salis-	Robin . . . . Mr. Biddle
Clinch . . . . Mr. Morris	bury" was played in	George Bevil . Mr. Woolls
Roger . . . . Mr. Hallam	Baltimore this season	Frank Bevil . . Mr. Harper
Belinda . . . . Miss Tuke		Harry Bevil . . Mr. Henry
Dolly . . . . Mrs. Harper		Grub . . . . . Mr. Morris

I only know from a letter dated the 2d of October, printed in the *Pennsylvania Journal*.

"In the pathetic scene," says the correspondent, "when *Ela* was going to be deprived of her infant, the little remnant of her affections, those latent rays of pathetic eloquence were called forth which wait at the command of Mrs. Morris, and in the same scene Mr. Wignell's abilities appeared in all their original lustre in the character of *Raymond*. Then the manly boldness of *Alwin* displayed the noticeable and ingenious capacity of Mr. Hallam." These awkward compliments show the peculiar dramatic criticism of the time.

From Baltimore the company returned to Philadelphia, where another series of plays in disguise was performed in the last week of

LIST OF PERFORMANCES—*Philadelphia*.

1788.

Oct. 27—Fashionable Dissipation. Vanbrugh  
(Provoked Husband.)

The Resolution; or, Widow's Vow  
Inchbald

29—Longsword . . . . . Hartson  
(Countess of Salisbury.)

Detection; or, The Servant's Hall  
in an Uproar . . . Townley  
(High Life Below Stairs.)

Nov. 1—Fate of Tyranny . . . Shakspeare  
(Richard III.)

Orpheus and Eurydice.

October and until the middle of November. This was the last season in Philadelphia in which it was necessary to resort to subterfuges in the production of plays. The practice must have been inconvenient and unsatisfactory, and it was considered so objectionable by the enemies of the theatre that

it seems probable the house was closed by authority, as on the 12th of November, only three days before the last performance, resolutions were passed by the General Assembly directing the law to be published in the newspapers and commanding the judges, justices, etc., to exert themselves for its enforcement. It may be, however, that the season was brought to an abrupt close in consequence of a hint from the friends of the drama that to keep it open at that time would only embarrass the efforts for a repeal of the obnoxious

statute that were to be made during the ensuing winter. On the 2d of December Mrs. Henry sang at a concert at the City Tavern that was given under the direction of Mr. Reinagle, and on the 9th of January, 1789, the Old American Company gave an entertainment consisting of Godwin's monody, "The Shadows of Shakspeare," recited by Mr. Henry; select subjects from the "Lecture on Heads" by Mr. Wignell; a musical *melange* in which Hallam and Henry sang a "skating duet," Wignell the comic song, "Tailor Done Over," Harper the "Return from the Chase," Woolls "Swiftly Fly Ye Minutes," and Mrs. Henry "Sweet Echo" with clarionet accompaniment; the bill concluding with Garrick's "Shakspeare Jubilee," the famous ode being recited by Mr. Hallam. The managers in their advertisement said that

- Nov. 3.—Fortune Hunters . . . Farquhar  
(Beaux' Stratagem.)  
Office for Hiring Servants . Reed  
5—Fortunate Son . . . Cumberland  
(West Indian.)  
Banditti . . . . . O'Keefe  
(Castle of Andalusia.)  
8—Crime of Filial Ingratitude  
Shakspeare  
(King Lear.)  
True-Born Irishman . . Macklin  
10—Choleric Father . . . Sheridan  
(Rivals.)  
Banditti.  
12—The Vanquished Veteran; or, The  
Termagant Triumphant . Kelly  
(School for Wives.)  
Poor Soldier . . . . . O'Keefe  
14—King Henry IV . . . Shakspeare  
Pupil in Love . . . . . Garrick  
(Guardian.)  
15—Pernicious Vice of Scandal  
Sheridan  
(School for Scandal.)  
Shakspeare Jubilee . . . Colman

having been unexpectedly detained in the city they gave this entertainment which they thought "would exercise the liberality of their friends and disappoint the malignity of their enemies." Afterwards a few nights were devoted to benefits. One was advertised for Hallam and Wignell for the 31st of January, in which Mrs. Morris was to attempt the "Lecture on Heads" for the first time, but it was postponed until the 2d of February, and finally altogether, the money being returned. The presence of the company in Philadelphia at this time, when the New York Theatre was waiting for them, was due no doubt to a desire to assist in the efforts for repeal that were then making.

## CHAPTER XIX.

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### THE BATTLE WON.

PROHIBITORY LEGISLATION REPEALED IN PENNSYLVANIA—THE DRAMATIC ASSOCIATION IN PHILADELPHIA—A SHORT SEASON “BY AUTHORITY”—SOME SUGGESTIVE CASTS—THE SEASON NOT A PROSPEROUS ONE.

FOR ten years the battle against theatrical intolerance in Pennsylvania had been a losing one, but it was won at last. When it was finally achieved, victory was the result of organized effort. Early in January, 1789, a Dramatic Association was formed in Philadelphia with a view of securing the repeal of the prohibitory statute. This association comprised in its membership the progressive and cultured elements of Philadelphia society. It had the countenance and support of the ladies of fashion, led by the distinguished Mrs. William Bingham. An association so strong in itself and backed by a social influence more powerful than any that has ever existed in an American city, could not fail to command the respect and favor of the Assembly and secure for Hallam and Henry a consideration that neither they nor their cause had been able to obtain. The first meeting of the subscribers to the Dramatic Association of which there is any account was held at the City Tavern on the 12th of January, 1789. At this meeting a committee, consisting of Walter Stewart, John Barclay, Robert Bass, Jacob Barge, Joseph Redman, William Temple Franklin, T. L. Moore,

James Crawford and John West, was appointed to petition the General Assembly for the repeal of any law or part of a law prohibiting dra-

*Report of a committee of the assembly of Pennsylvania, to whom had been referred a petition of messrs. Hallam and Henry, praying to have a bill passed to license a theatre in or near Philadelphia.*

That they would not have it understood, that in the present report, which will be favourable to the petition, they are in the least influenced by any particular or personal wish for the establishment of a theatre—but a question of such importance, it is their duty to examine with care, as it is the part of integrity to propose their genuine sentiments upon it, even should it be foreseen that they will differ from those entertained by many persons truly estimable for their moral and religious virtues.

The committee have had to withstand the force of a very serious and important objection made to the stage, that it has ever been a great corrupter of the public morals; but this position, as one of a speculative nature, is not capable of complete demonstration—it is even doubted whether it is to be maintained; the better opinion seems to be, that dramatic pieces, in common with other works of taste and sentiment, tend to the general refinement of manners and the polish of society, than which nothing can be more favourable to the growth of the virtues.

In this regard, it may be said, that men, in appearance the farthest removed from the influence of the stage, have obligations to it, which they neither perceive nor own.

But your committee have been led to contemplate the stage as the great mart of genius, and as such, a natural and necessary concomitant of our independence.—We have cast off a foreign yoke in government, but shall still be dependent for those productions of the mind, which do most honour to human

nature, until we can afford due protection and encouragement to every species of our own literature.

In these sentiments, your committee offer the following resolution :

*Resolved,* That a special committee be appointed to bring in a bill to license a theatre in or near the city of Philadelphia for dramatic representations.

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To the general assembly of Pennsylvania.

*The memorial and petition of the people called quakers, in the city of Philadelphia.*

*Respectfully sheweth,*

That at the early settlement of Pennsylvania the preservation of the morals of the inhabitants was considered, by the legislature, essential to the well-being and prosperity of the community, and many wise laws were enacted for the suppression of vice and immorality, which appeared to them likely to be greatly promoted by stage entertainments, wherever they were permitted: and accordingly, the assemblies passed divers acts from time to time, to prohibit them, although disallowed by the rulers in Great Britain, who then exercised a controul over the legislature here; their exceptions being founded on maxims of mere human policy, rather than virtuous considerations—Nevertheless, the virtue of the people, for a considerable time, manifested such an abhorrence of those ensnaring diversions, that the stage actors did not find it their interest to prosecute their corrupting employment. And, since the late revolution, the legislature, actuated by laudable motives, enacted a law, entitled, “An act for the prevention of vice and immorality, and unlawful gaming, and to restrain disorderly sports and dissipation,” passed in 1786, (for a repeal of which a peti-

matic entertainments. The petition was presented on the 16th of February. These petitioners took the broad ground that if the theatre

tion was presented to the late house of assembly by Lewis Hallam and John Henry, in behalf of themselves and other comedians) notwithstanding which, in defiance of its authority, regardless of the penalties, and in contempt of government, those delusive scenes have, in the course of last summer, been exhibited, and, as appears by public advertisements, are of late renewed.

Other persons, also, promoters of licentiousness, at the same time continued amusements among the people of the like pernicious tendency. Whereupon, affected with concern that these exhibitions should be revived at any time, but more especially when a stagnation of commerce, a scarcity of money, and a great appearance of a failure of the staple of this country, from the alarming destruction of our wheat by an unusual insect, require a serious attention to an improvement in every moral and religious duty: an address was presented to the executive council on the eighteenth day of the seventh month last, setting forth our just apprehensions, respecting such entertainments, which are not founded on mere speculative opinion; it being not only the sense of divers persons, conspicuous for wisdom and virtue, resulting from their religious observation and experience, but supported by incontrovertible fact. Sir John Hawkins, speaking of the pernicious effects of plays, says, "upon setting up or opening a certain theatre, its contiguity to the city soon made it a place of great resort, and what was apprehended from the advertisement of the plays to be exhibited in that quarter of the town, soon followed; the adjacent houses became taverns in name, but in truth they were houses of lewd resort, and the former occupiers of them, useful manufacturers and industrious artificers, were driven to

seek elsewhere for a residence." And he further remarks, "that the merchants of London, then a grave, sagacious body of men, found the theatre was a temptation to idleness and to pleasure, that their clerks could not resist; they regretted to see the corruptions of Covent Garden extended, and the seats of industry hold forth allurements to vice and debauchery." And again he observes, "that although of plays it is said, that they teach morality—and of the stage, that it is the mirror of human life—these assertions are mere declamation, and have no foundation in truth or experience; on the contrary, a playhouse, and the regions about it, are the very hot-beds of vice; how else comes it to pass, that no sooner is a playhouse opened in any part of the kingdom, than it becomes surrounded with an hollow (or circle) of brothels? Of this truth the neighborhood of the place I am now speaking of, has had experience; one parish alone, adjacent thereto, having, to my knowledge, expended the sum of thirteen hundred pounds in prosecutions for the purpose of removing those inhabitants, whom the playhouse had drawn thither."

Such is the account related by this author, of the unhappy and destructive effects of these vain recreations. How consistent such places of dissipation and extravagance are with the profession of christianity, and our present circumstances, requires no great discernment to perceive.

And as the moral, political, and religious interest of the community are, unitedly, the great object of legislative attention; when it becomes evident by the loud calls of public calamity, that frugality and industry are essential to the well-being of the people; that vice is gaining ground, and religion is in

was not tolerated, a source of rational amusement would be destroyed and every freeman incur the forfeiture of a natural right he ought to

danger of being openly the subject of ridicule—and the serious, important, and self-denying precepts of the gospel set at nought, by the introduction of those seminaries of lewdness and irreligion;—it then becomes the virtuous part of the people of every denomination, to express their feelings with energy, and avow their disapprobation of proceedings so injurious.

Influenced by a sense of duty, and a sincere regard for the youth and others of the present day, we are engaged to request your serious attention to the premises, and that you may reject the application of the said Lewis Hallam and John Henry, however supported by plausible, though fallacious pretensions.

And we earnestly desire the same laudable zeal which influenced your predecessors in their virtuous endeavours to preserve the morals of the people from depravity, may induce you to reject an offer, which proposes to raise a revenue by so corrupt a practice, at the risque of the virtue, happiness, and solid reputation of the people.

And lastly, that you will make such further provision, for the due execution of the law before mentioned, as also to prevent jugglers, mountebanks, rope-dancers, and other immoral and irreligious entertainments, as, under the direction of best wisdom, you may see meet.

Signed on behalf of the said people called quakers, Philadelphia, 11th mo. 6th, 1788,  
by

Isaac Zane,  
Owen Jones,  
J. Pemberton,  
Caleb Carmalt,  
John Head,  
Charles West,

Joseph Bringhurst,  
Nicholas Waln,  
Daniel Drinker,  
Owen Biddle,  
Benedict Dorsey,  
William Clifton, \*

David Bacon,  
John Parish,  
Joshua Howell,  
Samuel Lewis,  
John Drinker,

Samuel Hopkins,  
John Elliott, jun.  
Thomas Morris,  
John James,  
Jon. Evans, jun.

*To the honourable the general assembly of Pennsylvania, the subscribers, being a committee of the dramatic association, on behalf of themselves and the many citizens, who have prayed for a repeal of any law, or part of a law, that prohibits dramatic entertainments, beg leave, with the utmost respect, to submit the following representation :*

They conceive that there are two points to be regarded in every controversy. The first is the weight of the arguments, the second the manner of enforcing them. With respect to the former, the understanding, and not the credulity of the judge, must be addressed; with respect to the latter, where the adversaries have equal claims in point of reason, decency of manner is a fair foundation for a preference.

The drama is now a subject of earnest discussion; from a topic of private conversation, it has become the object of legislative decision, and contending parties are formed, on the one hand denying, and on the other asserting, the propriety of tolerating the stage.

Let us, therefore, for a moment suppose, that in wisdom, virtue, fortune, and patriotism, these parties are equal—are there any collateral circumstances which can then determine the weight of argument? Here truth dictates a reflexion, on which we appeal to the candour of this honourable house.

Those, who wish the establishment of the drama, desire a thing, which it is in the power of their opponents, deeming it an evil, to

possess—the right of acting as he pleases in a matter indifferent to the well-being of the community.

avoid, even after it is established; and which, at all events, intrudes upon no right, and interferes with no privilege. But those who wish the prohibition of the drama, seek to deprive their opponents of what they consider as a rational enjoyment, and, by their success, will abridge the natural right of every freeman, to dispose of his time and money, according to his own taste and disposition, when not obnoxious to the real interests of society.

This, we believe, is a statement by no means unfavorable to the enemies of the drama, as to the weight of argument. We will next enquire as to the decency of manner.

The petition in favour of the theatre offers to the legislature an opinion of upwards of two thousand citizens (who think the business of life requires some recreation) that the drama, divested of every other consideration, is a rational amusement: and, at the same time, it is respectfully and temperately intimated, that it is not just to call on the subscribers to sacrifice that opinion, merely in compliment to the prejudices of those of their fellow-citizens, who think this, as they do every other amusement, contrary to the laws of conscience and virtue.

But the petition against the theatre, in a spirit less gentle and conciliatory, unequivocally declares that the toleration of a theatre would be impolitic, and injurious to the virtue, happiness, morals, and property of the citizens, and productive of many vices and mischiefs: thence necessarily leading to this inference, that every man of a contrary opinion, (expressed by signing the other petition) is a friend and promoter of the predicted inundation of wickedness and ruin.

This naturally introduces an enquiry into the characters of the persons branded with so

gross an obloquy. A spectator, unacquainted with the real state of the business, would be tempted to suppose, that they are men whose understandings are clouded with ignorance, so that they cannot comprehend, and whose hearts are depraved with vice, so that they will not pursue, the plain and fair dictates of reason and morality. He would likewise be induced to suspect, that many among them, were men regardless of the welfare of their country, who had deserted her in the hour of adversity, and who were wilfully employed to undermine the fabric of her liberties, which had been reared by the labour of other hands. Or, perhaps, it might occur to him, that they were enthusiasts, of a melancholy mood, who sought to impose their manners, habits, and sentiments upon mankind, without, in their turn, yielding a single point in theory or practice. But he would err: for, in truth, the petitioners in favour of the drama, are men of science, friends to virtue, and approved guardians of their country. As parents, most of them are anxious for the happiness of posterity; and as men of property they are generally interested in the order, energy, and stability of government. It is hardly credible, indeed, that an object vilified and depreciated in such positive terms, should, with the countenance of the judges, be promoted by almost every gentleman of the law (a profession perhaps the best qualified to decide upon the propriety of the repeal prayed for) that it should be patronized by almost every whig in the city, and, in short, that it should be approved by every virtuous and sensible man in the state, whose prejudices of education, or professional sanctity, do not exclude the indulgence of public amusements. Even the candour of many of these has led them to declare, that they con-

The committee of the Dramatic Association said, by way of introduction to the petition, that from being a topic of private conver-

sider an opposition derogatory to the rights of others, and, in some degree, inconsistent with the independence and purity of their own stations.

We will not undertake the invidious task of examining by what description of citizens, the adverse petition is supported. But, whatever pretensions were originally suggested, respecting the motives which induce them to endeavour to proscribe the festivity of their neighbours; it is now certain, by the manner of enforcing their petition, that every scruple of religious delicacy has been superseded by a spirit of party; and an appeal is made from reason and right, to influence and power. There are, among the many strange circumstances of this opposition, three matters of peculiar notoriety. The first is, that which we have already hinted at, an attempt to deprive a freeman of a natural right; the second is, the address by which the real enemies of the drama have, on this occasion, obtained the assistance of some characters with whom they have hitherto lived in a state of political warfare; and the third is, that men, who have suffered under the lash of persecution, should now wage a virulent war against freedom of thought and action—particularly, at the same moment, when they are soliciting the legislature to release them from one fetter, that they should endeavor to prevail on this honourable body, to rivet a fetter upon others.

Here, indeed, is a fair criterion, to decide this controversy. An act of assembly has prescribed a certain test, or political obligation, to be taken by every citizen. This, it is said, is incompatible with the opinions of a respectable body. An application is, therefore, made, for a repeal of the law, and, we believe, every ingenuous mind entertains a

favourable wish upon the subject; for the members of the same community, certainly owe a mutual deference and respect to the sentiments, and even to the conscientious weaknesses of each other. But let us suppose that a petition was presented, stating, that allegiance is a debt, which every man incurs, as a necessary consequence of the protection he receives from the government, and picturing a cloud of imaginary evils, which might result from allowing those persons to partake in the administration of public affairs, who were averse from giving a solemn and unequivocal mark of their attachment to the commonwealth—What would be said of a petition of this kind?—Precisely what may be said of the petition against the theatre;—with this difference only, that, in the one instance, the pretence would be for the sake of political safety, as it is in the other, for the sake of the moral happiness of the people—neither of which would, in fact, be endangered by the repeal of the test law, or the establishment of the drama.

From these premises, we think, the following inferences are fairly deducible:—

1st. That whether the theatre is, or is not a proper institution, rests, on this occasion, merely upon the opinion of the respective subscribers.

2d. That it is thought to be advantageous by men, whose profession best enables them to judge upon the subject; by parents, on whom it is incumbent to suppress every real instrument of corruption; and by citizens, whose experienced patriotism, and extensive interest in the state, entitle them to the consideration of the legislature.

3d. That if a theatre is tolerated, no man sustains an injury, no man is deprived of a means of recreation from the toils and cares

sation the drama had become a subject of public discussion and legislative decision. As a matter of fact it had been the theme of legislative discussion on many previous occasions and nearly every public man in Pennsylvania had taken part in the debates. Among the champions of a well-regulated stage in the Assembly had been General Wayne—"Mad Anthony,"—Robert Morris, the friend of Washington and the ablest of American financiers, and George Clymer, a signer of the Declaration of Independence and an eminent statesman. General

of life; nor is any one compelled to act contrary to his principles or his prejudices.

4th. That if a theatre is not tolerated, many respectable citizens will be disappointed in their reasonable hopes, a source of rational amusement will be destroyed, and every freeman must incur a forfeiture of a natural right, which he ought to possess—the right of acting as he pleases, in a matter perfectly indifferent to the well-being of the community.

We do not conceive it to be necessary, at this time, to suggest to your honourable house, the arguments which have been employed in favour of the drama, by the wisest and most virtuous characters, in the most enlightened nations. Nor shall we attempt to deny, that men of a similar description, have controverted the utility of the institution. It is enough for our purpose, that the difference of opinion is so evident, as to render the subject, in that respect, a matter of mere speculation; for in addressing the wisdom of the legislature, while, on the one hand, we cannot admit, that a theatre is the temple of vice, we presume not to insist, that it is the school of virtue. As a rational amusement, it is the object of our wishes; and the whole force of our reasoning is directed only to shew, that those who regard it in a contrary light, are not entitled to controul our sentiments, or to compel the adoption of what they profess.

If, indeed, a mere difference of opinion, shall be thought a sufficient foundation to curtail our rights, and diminish our enjoyments, the boasted liberality of the present age, will be eclipsed by the furious bigotry of the middle centuries; and the same authority which proscribes our amusements, may, with equal justice, dictate the shape and texture of our dress, or the modes and ceremonies of our worship.

This, however, is an evil, which, we are confident, cannot receive the countenance of a legislature, elected to protect and insure the equal rights of the citizens of a free commonwealth. The claim of superior wisdom, virtue, and patriotism, arrogantly enforced—will there be disregarded; and we humbly trust, that the decision of your honourable house will, at least, prove that you think the petitioners in favour of the drama, as capable of judging for their own happiness, as anxious for the prosperity of the state, and as sincere in promoting the welfare of posterity, as those who have testified their opposition in the most positive, though not the most courteous or convincing terms. Signed,

Wal. Stewart,	John Barclay,
Robert Bass,	Jacob Barge,
Jos. Redman,	W. T. Franklin,
T. L. Moore,	James Crawford.
John West,	

Wayne saw in the theatre an effective engine for the improvement of morals—instead of a dangerous instrument, a happy and efficient one. Mr. Morris declared the effect of the theatre favorable to both morals and manners, and he hoped to see American poets suiting plays to American themes, times and characters. Mr. Clymer argued that the theatre was necessary and must come. “It is a concomitant,” he said, “of an independent State. No civilized State is without it.” In opposition to the drama were Dr. Logan, who thought theatres only fit for monarchies; Mr. Whitehill, who believed that no regulation could prevent vice and immorality of a theatre; and Mr. Smiley, who presented the quaint argument that by drawing the minds of the people to amusements they would be led to forget their political duties. But of all the friends and opponents of the drama at that time, only one understood the subject as it is now understood in the light of a century of freedom—Robert Morris. “The taste and manners of the people,” Mr. Morris said, “regulate the theatre; and the theatre has a reciprocal effect upon the public taste and manners.” Oddly enough, if Mr. Findley, another opponent of the theatre had had his way, novels would have been prohibited as well as plays.

Previous to the presentation of the petition of the Dramatic Association, a public petition signed by two thousand persons had been presented to the Assembly. These signers the committee described as “men of science, friends to virtue and approved guardians of their country.” A counter-petition, comprising 3,446 names and including, it was charged, school-boys, bound servants and negroes, was also presented to the Assembly. Even fifty inhabitants of the village of Darby joined in the protest against a theatre. At last, however, the opposition to the drama, strong as it was, proved unavailing.

The bill to repeal the Act of Prohibition was read the second time in the General Assembly on the 23d of February, and debated by paragraphs. This bill was based upon a report of a committee of the Assembly, to whom had been referred a petition of Hallam and Henry asking for the licensing of a theatre in or near Philadelphia. The report, together with a memorial of the people called Quakers and the petition of the Dramatic Association, was printed in the *American Museum* for February, 1789. The bill was enacted into a law on the 2d of March, and a week later the Southwark Theatre was opened "By Authority."

It is an interesting fact in the history of the Philadelphia stage that Hallam and Henry's real troubles in the Quaker City began with the freedom of the drama. They were now required to satisfy their friends, and their friends were hard to please. Fault-finding began with the beginning. The house-warming was scarcely over when "A Lover of the Drama" wrote to the *Federal Gazette* to complain of smoking in the theatre on the opening night. Then the company was censured as not equal to London performers, whereupon a correspondent wrote to the *Gazette*, enclosing an extract from a London paper in which Henry was spoken of as a successor of

## LIST OF PERFORMANCES.

1789.

- Mar. 9—Roman Father . . . Whitehead  
 Lyar . . . . . Foote  
 11—Fashionable Lover . Cumberland  
 True-Born Irishman . . Macklin  
 13—Busybody . . . Mrs. Centlivre  
 Poor Soldier . . . . O'Keefe  
 16—Orphan of China . . . Murphy  
 Ghost . . . . . Mrs. Centlivre  
 18—Much Ado About Nothing  
 Shakspeare  
 Register Office . . . . . Reed  
 20—Cato . . . . . Addison  
 Robinson Crusoe . . . Sheridan  
 21—Fashionable Lover.  
 High Life Below Stairs . Townley  
 23—Rivals . . . . . Sheridan  
 Love a la Mode . . . . Macklin  
 25—Clandestine Marriage  
 Garrick and Colman  
 Love in a Camp . . . . O'Keefe  
 27—School for Scandal . . Sheridan  
 Robinson Crusoe.  
 30—Earl of Essex . . . . . Jones

Mar. 30—Cross Purposes . . . . .	O'Brien	Barry, who promised to be "the
31—English Merchant . . . . .	Colman	best representatative of <i>Othello</i> at
Citizen . . . . .	Murphy	present on the stage." Finally
April 2—Romeo and Juliet . . . . .	Shakspere	"Philo-Dramaticus" wrote to com-
Madcap . . . . .	Fielding	plain of the price of tickets—box,
3—Siege of Damascus . . . . .	Hughes	7s. 6d; pit, 5s; gallery, 3s. 9d—
Poor Soldier.		
4—Heiress . . . . .	Burgoyne	
Citizen.		

saying the company had not had one good house since it began playing under authority. He suggested a return to the old prices—box 5s.; pit, 3s.; gallery, 2s. The complaints thus begun were suspended owing to the retirement of the company to New York, after a brief engagement of only four weeks; but the agitation was renewed upon the return of the comedians in 1790, the allegation being that the managers had failed to keep their promises to the public in not engaging actors and actresses in Europe for the American stage. This state of feeling reached so great a height that the outcome of it was the erection of the first Chestnut Street Theatre—the New Theatre, as it was then called. Thus, it will be seen that the first effect of victory over intolerance in Pennsylvania

was to precipitate a new epoch in American dramatic history.

During this brief season in Philadelphia a number of casts was printed in the newspapers, some of them for the first time, some for the first time since the return of the company, and some with the changes that had occurred since the previous productions. Among the pieces that

#### MUCH ADO ABOUT NOTHING.

Benedick . . . . .	Mr. Hallam
Leonato . . . . .	Mr. Henry
Claudio . . . . .	Mr. Harper
Don Pedro . . . . .	Mr. Wignell
Dogberry . . . . .	Mr. Morris
Balthazar . . . . .	Mr. Woolls
Don John . . . . .	Mr. Biddle
Antonio . . . . .	Mr. Heard
Conrad . . . . .	Mr. Ryan
Borachia . . . . .	Mr. Lake
Hero . . . . .	Miss Tuke
Margaret . . . . .	Mrs. Williamson
Ursula . . . . .	Mrs. Durang
Beatrice . . . . .	Mrs. Morris

now had their first production in America was Shakspeare's "Much Ado About Nothing." The comedy is not one to excite popular interest, except when the leading characters are interpreted by great artists, as in 1832, when *Benedick* and *Beatrice* were played by Charles Kemble and his daughter Fanny; in 1845, when Mr. and Mrs. Charles Kean appeared in the parts, and in 1852, when the elder Wallack played *Benedick* at his new theatre in Broadway, New York, to the *Beatrice* of Laura Keene. It is not surprising that the match of lively wit

ENGLISH MERCHANT.	and repartee, for	RIVALS.
Sir William Douglas . Mr. Henry	which the com-	Capt. Absolute . . Mr. Hallam
Lord Falbridge . . Mr. Harper	edy is remark-	Sir Anthony . . . Mr. Morris
Freeport . . . . Mr. Morris	able, should have	Acres . . . . . Mr. Harper
Messenger . . . . Mr. Biddle	tempted both	Fag . . . . . Mr. Woolls
Le France . . . . Mr. Ryan	Mr. Hallam and	David . . . . . Mr. Heard
Spatler . . . . . Mr. Wignell	Mrs. Morris into	Coachman . . . . Mr. Ryan
Amelia . . . . . Mrs. Henry	being the first to	Falkland . . . . Mr. Wignell
Molly . . . . . Miss Tuke		Mrs. Malaprop . . Mrs. Harper
Mrs. Goodman, Mrs. Williamson		Julia . . . . Mrs. Williamson
Lady Alton . . . . Mrs. Morris		Lucy . . . . . Miss Tuke
		Lydia Languish . . Mrs. Morris

represent these parts on the American stage.

This was the only piece of the season seen for the first time. Among the pieces previously given in Philadelphia, or elsewhere, we now have

MADCAP.	casts, for the first	ROBINSON CRUSOE.
Ben, the Sailor . Mr. Henry	time, of the	Crusoe . . . . . Mr. Biddle
Coupee . . . . Mr. Hallam	"English Mer-	Captain . . . . . Mr. Woolls
Bister . . . . Mr. Harper	chant," Sheri-	Pantaloon . . . . Mr. Wignell
Quaver . . . . Mr. Woolls	dan's great com-	Pierot . . . . . Mr. Harper
Goodwill . . . Mr. Morris	edy, the "Rivals,"	Harlequin Friday . Mr. Durang
Thomas . . . . Mr. Biddle		Donna Pantalina . Mrs. Williamson
Miss Lucy . . . Mrs. Henry		Columbine . . . . Mrs. Durang

"Madcap," and the pantomime "Robinson Crusoe." Colman's comedy, when it was first played in New York in 1785-6, was called the "Benevolent Merchant," probably because it was feared the word

"English" would be offensive. Sheridan's first dramatic work, the "Rivals," owed its production here to the success of the "School for Scandal," which, however, it has equaled in vitality. The "Madcap" was Fielding's "Miss Lucy in Town," and "Robinson Crusoe" has been ascribed to Richard Brinsley Sheridan.

The rest of the pieces, of which we now have full casts for the first time since the return of the American Company, had long been

ROMEO AND JULIET.	familiar to American	CATO.
Romeo . . . . Mr. Hallam	play-goers. Among	Cato . . . . Mr. Hallam
Capulet . . . . Mr. Henry	these the first in im-	Portius . . . . Mr. Henry
Tybalt . . . . Mr. Wignell	portance was "Romeo	Marcus . . . . Mr. Harper
Friar Laurence . Mr. Morris	and Juliet." Hallam,	Syphax . . . . Mr. Morris
Benvolio . . . . Mr. Biddle	it will be observed,	Sempronius . . Mr. Heard
Paris . . . . Mr. Woolls	still played <i>Romeo</i> , and	Lucius . . . . Mr. Biddle
Montagu . . . . Mr. Lake	Henry <i>Capulet</i> , but	Decius . . . . Mr. Woolls
Peter . . . . Mr. Ryan	Douglas was succeeded by Harper as <i>Mercu-</i>	Juba . . . . Mr. Wignell
Friar John . . . Mr. Gay	<i>tio</i> , Parker by Wignell as <i>Tybalt</i> , and Wall by	Lucia . . Mrs. Williamson
Mercutio . . . Mr. Harper		Marcia . . . Mrs. Morris
Lady Capulet . . Miss Tuke		
Nurse . . Mrs. Williamson		
Juliet . . . Mrs. Henry		

FASHIONABLE LOVER.	CLANDESTINE MARRIAGE.
Aubrey . . . . Mr. Henry	Lord Ogelby . . Mr. Hallam
Tyrrell . . . . Mr. Wignell	Sterling . . . . Mr. Morris
Lord Aberville . Mr. Harper	Sir John Melville . Mr. Harper
Colin Macleod . . Mr. Biddle	Brush . . . . Mr. Henry
Bridgemore . . . Mr. Woolls	Serg't Flower . . Mr. Biddle
Dr. Druid . . . . Mr. Heard	Canton . . . . Mr. Ryan
Napthali . . . . Mr. Ryan	Traverse . . . . Mr. Heard
Mortimer . . . . Mr. Hallam	Trueman . . . . Mr. Woolls
Lucinda . . . . Miss Tuke	Lovewell . . . . Mr. Wignell
Mrs. Bridgemore. Mrs. Williamson	Mrs. Heidelberg . Mrs. Harper
Mrs. McIntosh . . Mrs. Durang	Fanny . . . Mrs. Williamson
Augusta Aubrey . Mrs. Morris	Betty . . . . Miss Tuke
	Nancy . . . . Mrs. Durang
	Miss Sterling . . Mrs. Morris

Hallam now had the title-role, instead of

Douglass, and was succeeded by Heard as *Sempronius*. Mrs. Morris was still the *Marcia*, but Miss Storer (Mrs. Henry) had given up *Lucia* to Mrs. Williamson. Harper succeeded Goodman, who was last heard from in Jamaica, and Wignell was the successor of Hughes, who had died there. Similar changes necessarily marked the revival of the "Clandestine Marriage" and the "Fashionable Lover." In the former, Mrs. Morris was now *Miss Sterling*, and in the latter

## SIEGE OF DAMASCUS.

Abudah . Mr. Harper  
 Daran . . Mr. Biddle  
 Caled . . Mr. Henry  
 Phocyas . Mr. Wignell  
 Eumenes . Mr. Morris  
 Herbis . Mr. Woolls  
 Artemon . Mr. Lake  
 Sergius . . Mr. Ryan  
 Eudocia . Mrs. Morris

*Augusta Aubrey*, instead

of Miss Hallam. Beside these we have casts of the "Siege of Damascus," which had been played in Phila-

delphia in 1769, and of the "True-Born Irishman," which had been frequently presented during and

## TRUE-BORN IRISHMAN.

Murrough O'Dogherty . Mr. Henry  
 Counsellor . . . . Mr. Harper  
 Major Gamble . . . Mr. Morris  
 Count Mushroom . Mr. Wignell  
 Lady Kinnegad . Mrs. Williamson  
 Mrs. Gazette . . . Mrs. Durang  
 Mrs. O'Dogherty . Mrs. Morris

after the Revolution. There were casts also of a number of farces previously given, either in whole or in part. In these the changes were unimportant, as Lake as *Gulwell*, instead of McPherson, in the "Register Office," the addition of Hallam as *Marshal Fehrbellin*, and Ryan as *Olmutz*, and the substitution of Heard for Biddle as *Quiz* in "Love in a Camp," and the appearance of Wignell and Morris, as *Young* and *Old Philpot*, respectively, and of Mrs. Henry as *Maria* in the "Citizen," instead of the Kenna family. This closes the history of the company, as it is revealed by the casts, down to the close of the first season "by authority" in Philadelphia.

The season, to all appearances, had not been a prosperous one, but the explanation of the want of patronage was probably not due to the high prices to the theatre, as "Philo-Dramaticus" alleged in

his letter to the *Pennsylvania Packet*. The cause more likely was the political condition of the country. The first President of the United States had just been elected and public interest was absorbed in the preparations that were making to put the new government in working order. It is not surprising, therefore, that even the Dramatic Association of Philadelphia, which had succeeded in a final effort to make the stage free, should have left it to care for itself in these crowning days of the vital epoch in American history.

A feature of the Philadelphia theatre at that time was the presence of old Carlisle, the high constable and a man of mark in his day. He was of gigantic proportions and was always carefully dressed. He wore a black velvet coat and small clothes, a flapped waist-coat, silver knee and shoe-buckles and a three-cornered cocked hat. He carried a large, black cane surmounted with a silver head, on which was engraved the arms of Pennsylvania, and in the streets he was always followed by a large Newfoundland dog of great beauty. But, imposing as he was, he sometimes found it difficult to maintain order in the old Southwark Theatre, and more than once he was compelled to hear the rowdies in the gallery shouting "Carlisle's March," in derision and defiance of his authority.

## CHAPTER XX.

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### JOHN STREET THEATRE, NEW YORK, 1789.

THE INAUGURATION OF PRESIDENT WASHINGTON—A LONG SEASON AT  
THE CAPITAL—NEW PLAYS PRODUCED—DUNLAP'S "FATHER"—  
HENRY'S QUARREL—UNFORTUNATE DISPOSITION OF THE HENRYS—  
RETIREMENT OF MRS. WILLIAMSON.

TEN days after the close of the Southwark Theatre for the first season "by authority," the old American Company reopened the John Street Theatre in New York for an engagement that was to last from the 14th of April to the 15th of December. New York, at that time, was the seat of government. When the theatre opened, General Washington was about to leave Mount Vernon to be inaugurated the first President of the United States. Indeed, the day before the comedians began their New York campaign, Congress appointed a committee to receive the President upon his arrival, and the day after the theatre was reopened Mr. Samuel Osgood, whose house he was to occupy, was requested to put it in proper condition for his residence, at the public expense. All the world, wrote John Armstrong to General Gates, is busy collecting flowers and sweets of every kind to amuse and delight the President. For many days New York was absorbed in the work of preparation, but on the morning of the 23d of April the excitement reached its highest point, the ringing of bells and the booming of cannon giving notice that Washington had reached

Elizabeth-town. From Elizabeth-town Point the President's reception was a pageant. Surrounding the ferry-stairs, at the foot of which Governor George Clinton awaited the President-elect, the crowd was so dense that it required a large force of city officers to make a passage for Washington and his party. All the way from the landing-place to the executive mansion the streets were packed with an immense multitude. Every house on the route was decorated—every window was filled with the beauty and fashion of the capital. Flowers fell in the streets, as if on that bright April-day there was a snow-storm of exotics. The excitement only began to subside when Washington had taken the oath of office, in the sight of the people, on the balcony of the Federal Hall in Wall Street, and bowed as one of the humblest of God's creatures at the divine service that followed at old St. Paul's, in Broadway.

In marked contrast with the ceaseless activity all around them was the apparent inactivity of the comedians. To all appearances the

#### LIST OF PERFORMANCES.

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1789.	
April 14—	Beaux' Stratagem . . . Farquhar
	True-Born Irishman . . Macklin
16—	Earl of Essex . . . . . Jones
	Musical Lady . . . . . Colman
18—	Clandestine Marriage
	Garrick and Colman
	High Life Below Stairs . Townley
May 4—	Wonder . . . . . Mrs. Centlivre
	Musical Lady.
6—	School for Scandal . . Sheridan
	Poor Soldier . . . . . O'Keefe
8—	Brothers . . . . . Cumberland
	Lyar . . . . . Foote
11—	School for Scandal.
	Poor Soldier.

theatre was intended to be closed from the 18th of April to the 2d of May, two days after the inauguration. Whether it was actually opened on the latter date, is a matter of doubt, as the same bill was announced for the 2d and 4th, thus indicating a postponement. It may be, however, that the eagerness to obtain places at the play-house, was so great, that it was unnecessary to advertise in the

newspapers. The little city was filled with visitors as it had never been filled before. The crush was so great that for the first time in its history New York was unable to house its guests. The visitors were from every part of the Union, and many of them, no doubt, had never seen a play. That the theatre should have remained closed, regardless of such opportunities to obtain full houses, without trouble or expense, is unlikely, especially as the managers were taking an active interest in the events of the time. On the evening after the inauguration the little house in John Street was alight with transparencies, one of which represented Fame as an angel descending from heaven to crown Washington with the emblems of immortality. That there was no hiatus during this period is all the more likely, because there were fewer postponements this season than usual on account of the indisposition of important members of the company.

- May 13—Rivals . . . . . Sheridan  
 Ghost . . . . . Mrs. Centlivre  
 18—Careless Husband . . . . . Cibber  
 Padlock . . . . . Bickerstaff  
 20—Roman Father . . . . . Whitehead  
 Lyar.  
 22—Brothers.  
 Miss in her Teens . . . . . Garrick  
 25—Clandestine Marriage.  
 Cross Purposes . . . . . O'Brien  
 27—She Stoops to Conquer. Goldsmith  
 Widow's Vow . . . . . Inchbald  
 30—George Barnwell . . . . . Lillo  
 Poor Soldier.  
 June 1—West Indian . . . . . Cumberland  
 Mayor of Garratt . . . . . Foote  
 2—Fashionable Lover . . . . . Cumberland  
 Register Office . . . . . Reed  
 4—Heiress . . . . . Burgoyne  
 Rosina . . . . . Mrs. Brooke  
 5—Clandestine Marriage.  
 Citizen . . . . . Murphy  
 8—Richard III . . . . . Shakspeare  
 True-Born Irishman.  
 12—School for Soldiers . . . . . Henry  
 Who's the Dupe? . . . . . Mrs. Cowley  
 22—He Would be a Soldier . . . . . Pilon  
 Rosina.  
 26—Duenna . . . . . Sheridan  
 Robinson Crusoe . . . . . Sheridan  
 29—Choleric Man . . . . . Cumberland  
 Robinson Crusoe.  
 July 1—He Would be a Soldier.  
 Who's the Dupe?  
 6—School for Soldiers.  
 Inkle and Yarico . . . . . Colman, Jr.  
 Sept. 7—Father . . . . . Dunlap  
 Who's the Dupe?  
 9—Father.  
 Like Master Like Man . . . . . Vanbrugh  
 11—Father.  
 High Life Below Stairs.  
 14—Belle's Stratagem . . . . . Mrs. Cowley  
 Inkle and Yarico.  
 16—Father.  
 Catharine and Petruchio. Shakspeare

- Sept. 21—Wonder.  
     Old Maid . . . . . Murphy  
     (Mr. Woolls' Benefit.)
- 24—Monody to the Chiefs.  
     English Merchant . . . Colman  
     Dead Alive . . . . . O'Keefe  
     (Mrs. Henry's Benefit.)
- 28—Word to the Wise . . . . Kelly  
     Poor Soldier.  
     (Mrs. Morris' Benefit.)
- Oct. 1—All in the Wrong . . . Murphy  
     All's Well that Ends Well.  
     (Mrs. Henry's Benefit.)
- 5—Merry Wives of Windsor  
     Shakspeare  
     Barataria . . . . . Pilon  
     (Mr. Harper's Benefit.)
- 8—Drummer . . . . . Addison  
     Agreeable Surprise . . . O'Keefe  
     Shipwreck (Pantomime).  
     (Mr. Wignell's Benefit.)
- 12—School for Scandal.  
     Critic . . . . . Sheridan  
     (Mrs. Harper's Benefit.)
- 19—Duplicity . . . . . Holcroft  
     Cheats of Scapin . . . . Otway  
     (Mr. Morris' Benefit.)
- 26—Gustavus Vasa . . . . . Brooke  
     Apprentice . . . . . Murphy  
     (Mr. Hallam's Benefit.)
- 30—Tempest . . . . . Dryden  
     Love in a Camp . . . . O'Keefe  
     (Mrs. Hamilton and Mr. Woolls'  
     Benefit.)
- Nov. 5—Provoked Husband . . Vanbrugh  
     Fair American . . . . . Pilon  
     (Mrs. Williamson's Benefit.)
- 9—Maid of the Mill . . . Bickerstaff  
     Fair American.  
     (Mrs. Williamson and Mr. Biddle's  
     Benefit.)
- 13—School for Wives . . . . Kelly  
     Invasion . . . . . Pilon  
     (Mr. Heard and Mr. Ryan's  
     Benefit.)
- 16—Jealous Wife . . . . . Colman

Indeed, I find only one instance noted in the newspapers during the entire season from April to December. That was the postponement of the "Careless Husband" and the "Padlock," from the 15th to the 18th of May, in consequence of the illness of Mrs. Henry. It is to be regretted that the casts were not printed in the newspapers at this time, as the season was remarkable for the number of new pieces produced. The earliest of these was Pilon's "He Would be a Soldier," a comedy that met with a success beyond its merit in England, but never obtained great popularity in this country. Cumberland's "Choleric Man" followed on the 29th, and the younger Colman's "Inkle and Yarico" on the 6th of July, the last night of performance previous to the summer vacation. When the theatre was reopened on the 7th of September Dunlap's first comedy, "The Father," had its first production. It was played

four times, an unusual success at that period. O'Keefe's comic opera, "Dead Alive," had its first production in this country on the 24th of September, for Mrs. Henry's benefit, while Mr. Henry, for his own benefit, on the 1st of October, presented a new comedy, called "All's Well that Ends Well; or, the Stranger at Home," written "by a citizen of the United States." It was never heard of afterwards.

Mrs. Harper, on her night, brought out Pilon's farce "Barataria;" Mr. Morris introduced Holcroft to the American stage, presenting for the first time his comedy "Duplicity," and Mr. Heard and Mr. Ryan for their joint benefit presented one of Pilon's farces, the "Invasion." On the last night of the season a sketch by Dunlap, called "Darby's Return," was played for Mr. Hallam's benefit. Dunlap says it was written at Wignell's request for his benefit. If such was the case, it is singular that Wignell advertised three pieces for his first night, including a new pantomime, of which "Darby's Return" was not one, and two pieces never performed before in America, O'Keefe's "Toy" and Sheridan's "Critic," when he took a second benefit—without naming it. For his second night Mr. Henry gave "Cymon and Sylvia" and O'Keefe's "Prisoner at Large." It will be observed that the new productions were generally presented as benefit novelties.

Both Mr. and Mrs. Henry this season manifested the peculiar traits of character for which they were noted among their contempo-

- Nov. 16—Wapping Landlady.  
Apprentice.  
(Gay, Durang and Lake's Benefit.)  
24—Toy . . . . . O'Keefe  
Critic.  
(Mr. Wignell's Benefit.)  
30—Cymon and Sylvia . . . Garrick  
Prisoner at Large . . . O'Keefe  
(Mr. Henry's Benefit.)  
Dec. 7—Toy.  
Shakspeare Jubilee . . . Colman  
(Mr. Morris' Benefit.)  
9—English Merchant.  
Prisoner at Large.  
11—Busybody . . . Mrs. Centlivre  
Robinson Crusoe.  
15—Heiress.  
Miser . . . . . Fielding  
Darby's Return . . . Dunlap  
(Mr. Hallam's Benefit.)

aries. Sudden and quick of quarrel was the manager. Capricious and disobliging was the manager's wife. A few weeks before the close of the season of 1789 in New York Henry printed a card<sup>1</sup> in the newspapers that was in the nature of an appeal, but betrays his peculiar foible. I have no knowledge of the quarrel beyond that afforded by the card, but it is evident Henry received a thorough drubbing. Indeed, according to the notes of John Durang, he generally got the worst of it in his personal encounters. One night, soon after this quarrel in New York, he had a set-to with Hallam in the dressing-room of the Southwark Theatre, in which, notwithstanding he was a large man and Hallam but five feet seven in stature, he was beaten. Hallam was a quick, active man, but Henry, owing to his frequent attacks of gout, could not fight. It was said the two managers never agreed but once, and then it was in an emergency. They were in a boat on the Schuylkill River near Gray's Ferry. By some means the boat was upset and both fell into the water. As he was in danger of drowning, Henry cried in the language of Cæsar to Cassius, "Help me, Hallam, or I sink," to which his partner answered, "Help

<sup>1</sup> HENRY'S CARD.—*To the Public.*—Confined to my bed for some days past by the severe bruises I received in a late quarrel, equally unexpected as unsought and maliciously misrepresented, not being able as yet to leave my room, I am under the necessity of thus addressing my friends and the public at large, requesting them to suspend their opinion till the truth can be fully explained; for at present, with my single voice and debilitated state, any endeavor to stop the tide of calumny would be as feeble in the attempt as impracticable in the execution. 'Tis on the justice and humanity of my fellow citizens I must rely, who are too generous, too equi-

table to condemn a man, twenty-three years in their service, unheard.

I, therefore, propose to my opponent, for the sake of his character as well as of my own, that five or six gentlemen of this city be applied to to take upon themselves the (in this case) truly kind office to hear both parties with the evidence that each can produce. On this decision I will cheerfully stake my reputation, conscious that I can exonerate myself to the satisfaction of the public—otherwise content in submitting to their severest displeasure.

JOHN HENRY.

No. 5 Fair-street.

October 15th, 1789.

me, Henry, or I sink." On this occasion they actually assisted each other. In illustration of their frequent differences Durang tells an amusing anecdote. One evening, just previous to a performance, Hallam claimed to be very ill and requested Henry, who at the time was limping with the gout, to make an apology for him to the audience.

"What shall I say?" Henry asked. "What excuse can I make? You look very well."

"Say that I am lame," Hallam replied.

"That will be of no use—the audience won't believe me," Henry contended.

"Why not?" Hallam inquired.

"Because," said Henry, "they will see that I am lame and that you are not."

"Well, then," answered Hallam, "tell them my sympathy for you has made me lame."

Even before Henry's pugnacious disposition had brought him into a trouble that induced him to print his humiliating card in the newspaper's, Mrs. Henry's capriciousness was the occasion for loud complaints. As early as the 13th of May a correspondent, "Eugene," wrote to the *New York Gazette* to say that as an actress she should show a disposition to please the public in the display of her theatrical abilities. Her refusal to take the part of *Norah*, which "Eugene" said he was persuaded Mrs. Harper would resign to her with cheerfulness, was the occasion for this reproof. From that time until her death Mrs. Henry was always in trouble, and both at Philadelphia and at Annapolis she was hissed and in danger of being driven from the stage.

After the close of this season in New York the name of Mrs. Williamson disappears from the bills. Mrs. Williamson joined the

MRS. WILLIAMSON'S PARTS.

*Plays.*

Cato . . . . .	Lucia
Clandestine Marriage . . . . .	Fanny
English Merchant . . . . .	Mrs. Goodman
Fashionable Lover . . . . .	Mrs. Bridgemore
Heiress . . . . .	Miss Alton
Much Ado About Nothing . . . . .	Margaret
Rivals . . . . .	Julia
Romeo and Juliet . . . . .	Nurse

*Farces.*

Cross Purposes . . . . .	Emily
Robinson Crusoe . . . . .	Donna Pantalina
Shakspeare Jubilee . . . . .	Lettice
True-Born Irishman . . . . .	Lady Kinnegard

American Company at Baltimore in 1788, and subsequently played with it both in Philadelphia and New York. She seems to have been the successor of Mrs. Sewell. Whether she had little ability or was an accomplished actress, it is impossible to say from the few parts in which she is known to have appeared. The professional rank even of the ladies who were

specially favored is scarcely indicated by their work. For instance, Dunlap says there were two Misses Tuke brought out by Hallam, one after the other. It is impossible to determine from the bills whether the Miss Tuke of 1785 and 1787 was the same person, and so an attempt to judge other actresses from their parts must be futile. Mrs. Williamson's place was afterwards taken, if it can be said she had a successor, by Mrs. Hamilton, who had been with the company in Jamaica and who rejoined it at Baltimore, where she was first noticed as *Mrs. Blandish* in the "Heiress." Mrs. Hamilton remained with the American Company for a number of years. The presence of Mrs. Hamilton in the United States is easily accounted for, but the coming of such actresses as Mrs. Remington, Mrs. Sewell and Mrs. Williamson, who appeared only to disappear, cannot be readily explained. Mrs. Sewell afterwards kept a girl's school in New York and Philadelphia, but the fate of the others is unknown.

## CHAPTER XXI.

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### WILLIAM DUNLAP.

THE FIRST PROFESSIONAL PLAYWRIGHT IN THE UNITED STATES—DUNLAP'S LITERARY CHARACTER—HIS FIRST COMEDY—IT IS NOT PRODUCED—"THE FATHER" AND "DARBY'S RETURN"—A GLANCE AT HIS DRAMATIC WORKS.

AS William Dunlap was the first American man of letters who made the writing of plays a profession, he is entitled to a consideration that needs be accorded to few of his successors. Although he wrote, or adapted, as many as sixty-three dramatic pieces, he was more than a playwright. As an artist he painted numerous portraits and many sketches of his theatrical contemporaries, most of them, it must be confessed, wretched caricatures. His frontispiece to the "Contrast" would have been discreditable to a self-taught amateur. His sketch of himself, showing his painting of "Hamlet" to his father and mother, is grotesque. His drawing of Mrs. Hallam (Miss Tuke), as *Mariana* in the "Dramatist," is only remarkable for the acuteness of the actress' nose. His so-called portrait of Mrs. Wignell, engraved for the collected edition of his plays, ought to have cost him the lady's friendship. Besides being playwright and artist, he became a manager and failed through his want of knowledge of the theatrical business. Then he wrote a biography of George Frederick Cooke, in which he exaggerated Cooke's love of the bottle but showed little real

appreciation of Cooke's art. Not content with this, he wrote a so-called novel, "The Water-Drinker," in which he introduced Cooke by name and once more exaggerated his vices. At last, when he was an old man, among other books that he produced as a hack writer, he published a "History of the American Theatre," that for more than half a century was accepted as an authority, because no one took the trouble to inquire into its character. There probably never was a book written to throw light upon a subject that succeeded so completely in confusing it. Dunlap's statements of fact are almost always misstatements, either in whole or in part. His account of the Hallams in England is wholly fictitious. His statements in regard to the first Annapolis Theatre, and of the appearance of Wynell and Herbert, of the original Hallam company, at the Maryland metropolis, are entirely erroneous. Probability never entered into his guesses. He reprinted an epilogue that he attributed to Singleton, a player, notwithstanding Singleton had been absent from the country five years at the time of its delivery. Had he examined the files of the *Pennsylvania Gazette*, which he could have seen and which he should have examined, before undertaking to write history, he would have found that the original version of this epilogue was written by Adam Thomson, of Philadelphia. The Southwark Theatre, he says, was built in 1760, instead of 1766; that this is not a misprint is proved by the fact that he ignores the actual building and opening of the theatre altogether. John Henry's *debut* he places in New York instead of Philadelphia, and so, too, with the Storer sisters. In 1771, when that famous brick theatre at Annapolis, that he was led to believe was in existence as early as 1752, was built and opened, he had entirely lost sight of the American Company. He had no knowledge of the existence of other

companies before the Revolution, and he asserted as certain that Godfrey's play, "The Prince of Parthia," was not performed, whereas it was produced by Douglass' company more than twenty years before the production of the "Contrast." His dates are almost always wrong. He seems even to have blundered in regard to the conditions under which some of his own pieces were produced. He thus presents to the world the remarkable example of a man who wrote the annals of the American stage from some scattered memoranda and out of his own head. The consequence of all this was that the stream of American theatrical history was poisoned at its source. Dunlap's mistakes permeate everything that has since been written about the early history of the American theatre, even down to a recent American supplement to the "Encyclopædia Britannica." So many and so inexcusable were Dunlap's inaccuracies that it is impossible not to wonder at the mental equipment of a man who could be guilty of them and yet claim for himself that he was, like Colley Cibber, the only man of his time fitted for his task.

While it is impossible not to condemn Dunlap's work as a historian in the severest terms, it must be conceded to him, by way of partial exculpation, that he was one of the peculiar products of a peculiar time. There was no man of his epoch more thoroughly representative of its conditions, aspirations and opportunities. He was the son of Samuel Dunlap, a North of Ireland man, who was at one time an officer in an English regiment, and as such participated in the siege of Quebec, where Wolfe fell. William was born at Perth Amboy, N. J., February 10th, 1766, and was an only child. His education was neglected, but his love of books was strong and he was a voracious reader. While he was still a lad his father, who was a loy-

alist, removed to New York City, then occupied by the British. As a youth he devoted himself to drawing, and found delight in attending the performances of the military players at the theatre in John Street. All his boyish occupations and amusements, however, were suspended for many months by a wound, caused by a missile thrown by one of his playmates, that resulted in the loss of his right eye. When the war closed, in 1783, the young man, then only 17 years old, went to England to study painting under Benjamin West. There he made little progress as an art student, much of his time being devoted to the theatres, of which he was a constant attendant. After a residence of four years in London he came back to New York, to hear encomiums of the "Contrast," which had been produced just previous to his return. Royall Tyler's success inspired him with an ambition to become a dramatist and a man of letters. He at once determined to write a play, an undertaking in which he was encouraged by other young men of like ambitions, his friends and associates. Measured by the later standards of judgment his literary, dramatic and artistic work can be accorded no high praise, but in an age that produced little that was excellent in literature, in art or in research, there was no reason why William Dunlap should prove exceptional in genius. But faulty as he was as painter, as dramatist and as historian, he was in advance of his time—in advance of the other young men with whom he associated and who sounded the praises of each other so vigorously. He wrote better plays than either of his two friends—John Blair Linn and Elihu Hubbard Smith. As a writer he excelled his friend, Charles Brockden Brown, except in fiction. He wrote verse that, commonplace as it was, was scarcely inferior to the other verses in the once popular "Columbian Muse." Even his "History of the American Theatre,"

full of mistakes as it is—mistakes for which it is impossible to forgive him—has some features that commend it. His professional relations with Hallam, Henry, Wignell, Hodgkinson and Cooper, his personal contact with Mrs. Morris, Mrs. Henry, Mrs. Hallam, Mrs. Merry and other distinguished actresses, enabled him to present posterity with portraits of the early players on the American stage that the world could ill afford to have lost. But for him many details of a personal nature for the first quarter of a century after the Revolution would have been obliterated from our dramatic annals. Had he not been at once jealous and abusive of every one outside of his own immediate circle of friends, ignoring the efforts of others not inferior to his own, he might be looked upon as a very interesting figure of a time when aspiration was, as yet, unable to realize her ambitious aims.

Dunlap's first comedy, the "Modest Soldier; or, Love in New York," was written in a few weeks in the autumn or winter of 1787. A Yankee servant, a travelled American, a Revolutionary officer, a New York fop of the time, and an old gentleman and his two daughters, one of the ladies lively and the other serious, made up the list of characters drawn by the young dramatist. The comedy written, the author began to look about him for some one to introduce him to those mighty potentates, the managers. At that time there was living in New York, under an assumed name, an English actor, who had occupied a position of some importance on the London boards, Mr. Dubellamy. "He was now past his meridian," Dunlap says, "but still a handsome man." If Dubellamy ever played in the United States, all trace of his appearances has been lost. To Dunlap he was pointed out as a medium of communication with the managers, Hallam and Henry. To him the young dramatist applied, finding the old

actor sufficiently easy of access and full of the courtesy of the old school. A meeting was arranged at the City Tavern, where the play was read by the author over a bottle of Madeira, both the wine and the comedy receiving the approbation of the veteran. Dubellamy's compliments, as Dunlap reports them, were almost grotesque—too highly flavored even to deceive the eager playwright. The comedy was excellent in Dubellamy's opinion—"wanted a little pruning, but far less than 'She Stoops to Conquer' when Goldsmith read it to us in the green-room." An introduction to the managers followed, and the play was again read by appointment at Henry's house, in the presence of Mr. Hallam and Mr. and Mrs. Henry. The lady was polite, Henry complimentary, Hallam shy and silent. The result was that the comedy was accepted and cast, if not put in rehearsal, but it was never produced. Eager as the managers were to strengthen themselves with the New York public by courting the budding literary talent of the capital, there were insurmountable obstacles to its production. There was no part for Henry. Hallam's part was inferior to that assigned to Wignell. Mrs. Morris was cast by the author for the lively sister, the part being in every way superior to that designed for Mrs. Henry. There were consequent delays, and finally a postponement until the following season. Then alterations were proposed and made to suit Mrs. Henry, but the objections to the comedy were past remedy. Unconsciously the author had written a play best suited to the comic powers of Mrs. Morris and Mr. Wignell, who were already at variance with the managers. In the meantime, while still buoyed up with a hope of the speedy production of his first work, Dunlap wrote a second comedy in which, as it happened, there was a part suited to Henry and another that was not displeasing to his wife. The lively

lady this time was inferior to the character assigned to Mrs. Henry. Mr. Henry seized upon this comedy with avidity; the author was easily persuaded to allow it to precede the production of his earlier work, and the first was ultimately consigned to oblivion.

Dunlap's second comedy, which was first produced September 7th, 1789, was called "The Father; or, American Shandyism." It was in five acts and was supplied with the customary prologue and epilogue, both written by the author of the comedy, the former being spoken by Mr. Wignell and the latter by Mrs. Henry. These productions were smoothly written, but neither contained anything either new or striking. The usual allusions were made to the obscenity of the stage in the past, coupled with the assurance that

. . . If displeased with this night's homespun fare,  
Your palates ask high-seasoned food and rare,  
This artless muse has none; but, free from waste,  
Invites you to a frugal, plain repast;  
Fruits of your country's growth, food for the mind,  
Where moral truth and sentiment are joined.

The epilogue is in a lighter vein, Mrs. Henry, as *Miss Felton*, speaking as if to the author behind the scenes:

A comedy, good sir, I think you call it?  
A tragedy as well—how I could maul it!  
Oh, had my fate but placed me in the pit,  
Or up with you, ye thunderers of wit,  
I'd groan'd and hiss'd, until the roof had split.  
(*Advances to the audience.*)  
Ha, ha, ha, ha! I've frighten'd him to death  
And rail'd and rag'd till I am out of breath.

The comedy was published immediately after its production; was reprinted in the *Massachusetts Magazine* for October and November, 1789, from which it was recently copied as one of the publications

of the Dunlap Society; was republished at Halifax, and finally, in 1807, was included in a partial collection of Dunlap's dramatic works, with the title of the "Father of an Only Child." Dunlap claimed for it that it was the first American play that was printed after being performed in a regular theatre. It must be said, however, that the "Prince of Parthia" was printed before it was performed, and that the publication of the "Contrast" had long been projected and appeared a few months after the appearance of the "Father."

The success of Dunlap's comedy as a dramatic production is open to question. At most, the reception accorded it was what in

THE FATHER.

Colonel Duncan . . . . .	Mr. Henry
Mr. Racket . . . . .	Mr. Hallam
Ranter . . . . .	Mr. Biddle
Captain Haller . . . . .	Mr. Harper
Lieutenant Campley . . . . .	Mr. Woolls
Dr. Quiescent . . . . .	Mr. Wignell
Cartridge . . . . .	Mr. Ryan
Jacob . . . . .	Mr. Lake
Mrs. Racket . . . . .	Mrs. Morris
Miss Felton . . . . .	Mrs. Henry
Mrs. Grenade . . . . .	Mrs. Harper
Susannah . . . . .	Miss Tuke

these days would be called a *succes d'estime*. Its popularity fell far short of that of the "School for Scandal" or the "Poor Soldier." None of the newspapers spoke of it. It was withdrawn after four performances in New York, and none of the company chose it for a benefit night. That it was care-

fully studied and well performed we may accept the assurances of Dunlap. That it was "received with great applause by the citizens" is all the more open to doubt, because Dunlap's declaration that the comedy was played until the benefits began, about three weeks, is misleading. As a matter of fact, it was played only three times in succession, one week; was then laid aside for the production of the "Belle's Stratagem," and for the following play-night, the 16th of September, was advertised for the "last time." Evidently the historian of the American Theatre was partial to the author of the "Father."

The plot of the comedy was strictly local, the action taking place in New York. The first act is merely introductory. Mr. Hallam and Mrs. Morris as *Mr.* and *Mrs. Racket* are at breakfast, *Racket* wearing a patch on his nose, the result of testing his horsemanship on the back of a cow the night before. His wife complains of his intemperance and inattention, and he responds by reading from a newspaper the vote of the New York Legislature ratifying the new Constitution. The lady retires and *Ranter* (Mr. Biddle), called *Rusport* in the "Father of an Only Child," enters. He is an impostor, who pretends to be a British officer on his way to Canada. His purpose is to seduce *Mrs. Racket* and then marry her sister, *Miss Felton* (Mrs. Henry), called *Caroline* in the later version. The sisters are the wards of *Colonel Duncan* (Mr. Henry)—afterwards called *Colonel Campbell*—who arrives in New York, accompanied by his servant *Cartridge* (Mr. Ryan)—a sort of *Corporal Trim*, rechristened *Platoon*—to visit the sisters. He finds *Mrs. Racket* leaning too confidently upon the arm of *Ranter*, who boldly avows his wicked intentions in those "asides" that were such an essential part of talking comedy. The second act, like the first, is mere dialogue—a conversation between *Duncan* and *Cartridge* about playing at fortifications, after the manner of *Shandy* and *Trim*; a conversation of *Col. Duncan* with *Miss Felton* and the *Widow Grenade* (Mrs. Harper), *Miss Felton's* duenna, who always speaks in military language, and a conversation between *Dr. Quiescent* (Mr. Wignell)—afterwards *Tattle*, the *Marplot* of the piece—and *Mr.* and *Mrs. Racket*. The doctor is never quiescent, but rattles on with his tattle to the end of the act. In the third act *Miss Felton* sighs for her lover, *Capt. Haller* (Mr. Harper), and reveals to the *Colonel* the persecutions to which she is subjected by *Dr. Quiescent* and *Ranter*. In the fourth

act *Haller* turns up, disguised as an old soldier, accompanied by *Lieut. Campley* (Mr. Woolls), his friend. They are in search of *Marsh*, *Haller's* former servant—*Ranter*—who is thwarted and exposed in the fifth act, *Miss Felton* finding her lover and *Col. Duncan* a son. The parts not heretofore mentioned, *Susannah* (Miss Tuke) and *Jacob* (Mr. Lake), a German soldier left behind by the Hessian contingent, were the servants in the *Racket* household. As *Jonathan*, in the "Contrast," was the first stage Yankee, so *Jacob* was the first introduction of the broken English that has resulted in the German dialect comedian. The merits of the comedy were summed up by Dunlap himself, when he said they had never entitled it to revival. It was played in Philadelphia and Baltimore in 1790, but was not given more than once in either of these cities. It was, however, repeated in Philadelphia during the season of 1790-91. As finally revised by the author it was never played at all.

Whether "Darby's Return" was written for Mr. Wignell's benefit, as Dunlap asserts, or was first presented for the benefit of Mr. Hallam,

#### DARBY'S RETURN.

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Darby . . . . .	Mr. Wignell
Dermot . . . . .	Mr. Woolls
Father Luke . . . . .	Mr. Biddle
Clown . . . . .	Mr. Ryan
Kathleen . . . . .	Mrs. Morris
Old Woman . . . . .	Mrs. Hamilton

as the advertisements indicate, it certainly proved a popular interlude in Wignell's hands. On the night of its first production, whether it was the 24th of November or the 9th of December,

President Washington witnessed the representation. In this trifle *Darby*, in the "Poor Soldier," returns to Ireland, and recounts his adventures in Europe and America. Many of the passages made direct reference to the President, and when *Darby* told of the adoption of the Federal Constitution and of the inauguration, which was an

event still fresh in every mind, the audience intently watched every change in Washington's countenance. According to Dunlap, he smiled at these lines alluding to the change in the government :

There, too, I saw some mighty pretty shows;  
A revolution without blood or blows,  
For, as I understand the cunning elves,  
The people all revolted from themselves;

but he looked serious when *Darby* told of

A man who fought to free the land from woe,  
Like me, had left his farm, a-soldiering to go;  
But having gained his point he had, like me,  
Returned his own potato-ground to see.  
But there he could not rest. With one accord  
He's called to be a kind of—not a lord—  
I don't know what—he's not a great man sure—  
For poor men love him just as he were poor.

When Kathleen asked :

How looked he, *Darby* ? Was he short or tall ?

Dunlap says "his countenance showed embarrassment from the expectation of one of those eulogiums which he had been obliged to hear on many public occasions, and which must doubtless have been a severe trial to his feelings; but *Darby's* answer that he had not seen him, because he had mistaken a man 'all lace and glitter, botherum and shine' for him, until all the show had passed, relieved the hero from apprehension of further personality, and he indulged in what was with him extremely rare, a hearty laugh."

Dunlap's subsequent work belongs to other epochs, but the reader's interest in it will not tempt him to wish for an account of it out of the chronological order.

## CHAPTER XXII.

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### THE AMERICAN COMPANY, 1790.

THE COMEDIANS IN PHILADELPHIA—A LONG ENGAGEMENT AT THE SOUTHWARK THEATRE—DEBUT OF THE FIRST ACTOR OF AMERICAN BIRTH—"WIDOW OF MALABAR"—BRIEF ENGAGEMENTS AT BALTIMORE AND ANNAPOLIS.

ALTHOUGH New York continued to be the seat of government during the greater part of the year 1790, the Old American Company was absent from the capital until late in 1791. Philadelphia at that time was the metropolis, and before the comedians once more turned their faces towards New York had again become the capital. Here the company remained from the beginning of January to the middle of July, visiting Baltimore in the summer and Annapolis in the autumn, and returning to Philadelphia in December. The year was one of steady work, almost without incident, but it was the last year when anything like harmony was maintained in the old organization that had so long held a monopoly of the American stage. The American spirit was beginning to assert itself and was no longer disposed to be content with the meagre theatrical service of the colonial era. This new spirit found expression, as we have seen, in Dunlap's prologue to the "Father" and in the play itself, and Samuel Low, a New York banker, chose opposition to the Federal Union as the theme of a comedy written in 1788 and printed in 1789. This piece was

called the "Politician Outwitted." Although offered to Hallam and Henry for production, it was not accepted—"rejected by the managers," says Dunlap, with that narrow spirit that always characterized his treatment of his contemporaries, "and printed for their justification by the author." Mr. Low's *Politician* has at least one merit—he is a type of the anti-Federalists who sought to prevent the adoption of the Constitution of the United States.

The Philadelphia season of 1790 began on the 6th of January and did not finally close until the 19th of July. The opening bill was advertised for the 8th as well as the 6th of January, but whether it was repeated is uncertain, as the theatre was closed during the next ten days for alterations, because the house was found to be too cold. After it was reopened on the 18th, performances were given regularly three times a week until Passion Week, when the theatre was again closed from the 27th of March to the 5th of April. Dunlap's "Father" was played for the first and only time this season in Philadelphia on the 5th of February, and on the 22d, Washington's birthday, "Gustavus Vasa" was performed in honor of the father of his country. For the

## LIST OF PERFORMANCES.

1790.		
Jan.	6—Rivals . . . . .	Sheridan
	Critic . . . . .	Sheridan
	18—Miser . . . . .	Fielding
	Old Maid . . . . .	Murphy
	20—Clandestine Marriage	
		Garrick and Colman
	Miss in her Teens . . .	Garrick
	22—Gamester . . . . .	Moore
	Who's the Dupe? . . .	Mrs. Cowley
	25—All in the Wrong . . .	Murphy
	Catharine and Petruchio	
		Shakspeare
	27—She Stoops to Conquer .	Goldsmith
	High Life Below Stairs .	Townley
	29—Beaux' Stratagem . . .	Farquhar
	Musical Lady . . . . .	Colman
Feb.	1—Wonder . . . . .	Mrs. Centlivre
	Musical Lady.	
	3—Provoked Husband . .	Vanbrugh
	Prisoner at Large . . .	O'Keefe
	5—Father . . . . .	Dunlap
	Lyar . . . . .	Foote
	8—School for Scandal . .	Sheridan
	Prisoner at Large.	
	10—Love in a Village . .	Bickerstaff
	Robinson Crusoe . . .	Sheridan
	12—Brothers (Shipwreck) .	Cumberland
	Robinson Crusoe.	

- Feb. 15—Heiress . . . . . Burgoyne  
Musical Lady.  
17—Jealous Wife . . . . . Colman  
Who's the Dupe?  
19—Earl of Essex . . . . . Jones  
Dead Alive . . . . . O'Keefe  
22—Gustavus Vasa . . . . . Brooke  
Who's the Dupe?  
24—Constant Couple . . . Farquhar  
Love in a Camp . . . O'Keefe  
26—Hamlet . . . . . Shakspeare  
Wrangling Lovers . . . Lyon  
27—Constant Couple.  
Love in a Camp.  
March 1—Venice Preserved . . . . . Otway  
Poor Soldier . . . . . O'Keefe  
3—Merry Wives of Windsor  
Shakspeare  
Miller of Mansfield . . . Dodsley  
5—West Indian . . . . . Cumberland  
Citizen . . . . . Murphy  
8—Richard III. . . . . Shakspeare  
Prisoner at Large.  
10—English Merchant . . . Colman  
Lyar.  
13—Douglas . . . . . Home  
Dead Alive.  
15—Douglas.  
Cross Purposes . . . . . O'Brien  
17—Love Makes a Man . . . Cibber  
Miss in her Teens.  
26—Selima and Azor . . . . . Collier  
Prisoner at Large.  
27—George Barnwell . . . . . Lillo  
Love in a Camp.  
April 5—Macbeth . . . . . Shakspeare  
Wrangling Lovers.  
6—George Barnwell.  
Love in a Camp.  
8—George Barnwell.  
Ghost . . . . . Mrs. Centlivre  
10—Toy . . . . . O'Keefe  
Wrangling Lovers.  
(Benefit of the Poor.)  
14—School for Scandal.  
Poor Soldier.

19th and 24th of March the bill of the 17th was advertised, thus indicating postponements. When "Douglas" was played on the 13th of March, a young gentleman made his first appearance on the stage as *Young Norval*. This was John Martin, to whom Dunlap accords the credit of being the first actor of American birth. Martin was born in New York and was intended for the bar, but, "induced by habits of idleness and the applause bestowed on his recitations by his idle companions," he abandoned the law for the stage. He was a young man of fair complexion, medium height and light figure. That Dunlap's account of the causes that led Martin to adopt the stage was overdone is apparent from the historian's further declarations that the actor worked hard, lived poor and became a useful if not a brilliant player. The performance for the benefit of the poor on the 10th of April was advertised as "in lieu

of any penalty incurred before repeal." After the performance of the 24th of April the house was closed until the 3d of May for "decorations." Complaint was made after Henry presented "Selima and Azor" for his benefit, that all ranks were enraptured with its sing-song nonsense, while the finest scenes in Shakspeare were neglected. This complaint found justification in the fact that Mrs. Henry, who had intended "Romeo and Juliet" for her benefit, was led to change her bill "at the desire of friends." Among the pieces that had their first production in Philadelphia were O'Keefe's "Prisoner at Large" and "Dead Alive," Dunlap's "Father" and "Darby's Return," Henry's "School for Soldiers," Mrs. Cowley's "Belle's Stratagem," Jackman's farce "All the World's a Stage," and an anonymous interlude originally produced at the Haymarket, called "Half an Hour After Supper." The only play that was even partly

- April 16—Zara . . . . . Hill  
 Rosina . . . . . Mrs. Brooke  
 19—Toy.  
 Critic.  
 22—Tamerlane . . . . . Rowe  
 Apprentice . . . . . Murphy  
 24—Tempest . . . . . Dryden  
 Neptune and Amphitrite.  
 Prisoner at Large.  
 May 3—Alexander the Great . . . . Lee  
 5—Alexander the Great.  
 Poor Soldier.  
 7—Widow of Malabar . Humphreys  
 Invasion . . . . . Pilon  
 10—Widow of Malabar.  
 Devil to Pay . . . . . Coffey  
 13—Othello . . . . . Shakspeare  
 Padlock . . . . . Bickerstaff  
 17—School for Soldiers . . . . Henry  
 Half an Hour After Supper.  
 Inkle and Yarico . . . Colman, Jr.  
 (Mr. Henry's Benefit.)  
 20—Maid of the Mill . . . Bickerstaff  
 Monody on the Chiefs.  
 Cymon and Sylvia . . . Garrick  
 (Mrs. Henry's Benefit.)  
 24—Belle's Stratagem . Mrs. Cowley  
 True-Born Irishman . . Macklin  
 (Mrs. Morris' Benefit.)  
 27—Rivals.  
 Barataria . . . . . Pilon  
 (Mr. Harper's Benefit.)  
 31—Grecian Daughter . . . Murphy  
 Midas . . . . . O'Hara  
 (Mr. Morris' Benefit.)  
 June 3—School for Wives . . . . Kelly  
 All the World's a Stage . Jackman  
 (Mrs. Harper's Benefit.)  
 7—Mrs. Henry's Benefit.  
 (Bill as before.)  
 10—Duenna . . . . . Sheridan  
 Shakspeare Jubilee . . . Colman  
 (Mr. Woolls' Benefit.)  
 14—Theodosius . . . . . Lee  
 Miser.  
 Darby's Return . . . . Dunlap  
 (Mr. Wignell's Benefit.)

- June 17—Mr. Woolls' Benefit.  
(Bill as before.)
- 24—Suspicious Husband . . . Hoadly  
Harlequin's Invasion . . . Garrick  
(Mr. Hallam's Benefit.)
- July 1—Clandestine Marriage.  
Banditti . . . . . O'Keefe  
Harlequin Cook.  
(Benefit of Martin, Heard, Biddle  
and Mrs. Hamilton.)
- 7—Contrast . . . . . Tyler  
Agreeable Surprise . . . O'Keefe  
Ombres Chinoises.  
Harlequin Skeleton.  
(Benefit of Ryan, Robinson, Du-  
rang and Gay.)
- 12—Merchant of Venice . . . Shakspeare  
Lying Valet . . . . . Garrick  
(Benefit of Mr. Morris and Mrs.  
Harper.)
- 19—Tamerlane.  
Deserter . . . . . Dibdin  
(Mr. Woolls' Benefit.)

of American origin that had its first production during the season was the "Widow of Malabar," translated from the French of M. Le Mierre by Colonel David Humphreys, who had been aide-de-camp to General Washington. Colonel Humphreys was, perhaps, the most noteworthy literary snob of his period, and it is to his snobbery that the preservation of the cast of the "Widow of Malabar" was due. To him, indeed, was ascribed some of that anti-

republican etiquette that was part of the President's levees in the early period of Washington's administration. It is not surprising, therefore, that his snobbery is part

of the history of the play. He could not bring himself to say that he had merely translated the Frenchman's work—when he published it in his own so-called "Miscellaneous Works," as he did al-

most immediately after its production—he described the tragedy as "imitated" from the French. This publication contains the original cast. The play was dedicated by the author to Colonel Trumbull, who liked him but could not refrain from making fun of him. Humphreys, however, always accepted Trumbull's raillery with a good

#### WIDOW OF MALABAR.

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High Priest . . . . .	Mr. Henry
Young Bramin . . . . .	Mr. Harper
Bramin . . . . .	Mr. Biddle
French General . . . . .	Mr. Hallam
French Officer . . . . .	Mr. Wignell
Officer . . . . .	Mr. Martin
Fatima . . . . .	Miss Tuke
Lanissa . . . . .	Mrs. Henry

grace, preferring to regard the satire as humor. That he was a brave soldier and worthy man is undeniable, but only a person who mistook vanity for genius could thus sum up his military career in verse:—

With what high chiefs I play'd my early part;  
With Parsons first, whose eye, with piercing ken,  
Reads through the hearts, the characters of men;  
Then how I aid'd, in the following scene,  
Death-daring Putnam—then immortal Greene—  
Then how great Washington my youth approv'd,  
In rank preferr'd, and as a parent lov'd.

The "Widow of Malabar" as a play for stage production has been described as full of intensity in italics and shrieks ascending to small pica capitals. The prologue was spoken by Mr. Hallam and the epilogue by Mrs. Henry. Colonel Humphreys afterwards wrote a comedy that he offered to John Bernard when he was the Boston manager, but it was never produced.

No criticisms of the productions of the season were printed in the newspapers and no casts in the advertisements, but the *Independent Gazetteer* published what may be regarded as a combined criticism and cast of "She Stoops to Conquer," in verse, as the comedy was played on the 29th of January. The lines of the unknown versifier are smooth and graceful, and his compliments to the players were, perhaps, not altogether undeserved. They

A CRITICISM IN VERSE.

Thalia sent sound morals to restore,  
Goldsmith, invites thy genius to her shore;  
We praise that plot which thou alone could'st form,  
And may thy genuine wit our bosoms warm.

With decent action Morris charms each breast—  
*Hardcastle* in his humor stands confest.

Harper here shines with more than common art,  
And blunders with good sense thro' *Marlow's* part.

The Gentleman in *Hastings* we esteem—  
Judicious Hallam truly copies him.

Wignell, I own (instructed in his school)  
A man of sense alone can act the fool.  
Such rays of humor in thy *Tony* shine,  
Goldsmith, we judge, for Wignell wrote each line;  
But when we view the happy plan in print,  
We think that Wignell gave to him the hint.

The gentler Harper our esteem commands—

Our hearts applaud her more than e'en our hands;  
'Tis her's to borrow art from real life,  
And show th' indulgent mother and fond wife.

Fair Morris, how shall I attempt thy praise!  
Chaste in thy humor—elegant each phrase;—  
Thy worth all tastes must charm, all hearts engage,  
Thy *Constance* is the glory of the stage.

convey, besides, the pleas-  
ing if somewhat prosaic in-  
formation that Hallam had  
at last been induced to  
yield the part of *Tony*

*Lumpkin* to Wignell. There was, however, an exception to the omission of casts in the advertisements on a single occasion early

#### CLANDESTINE MARRIAGE.

Lord Ogelby . Mr. Hallam  
Sterling } . . Mr. Morris  
Lovewell }  
Sir John Melville . Mr. Harper  
Brush . . . . Mr. Wignell  
Cantor . . . . Mr. Ryan  
Sergeant Flower . Mr. Woolls  
Traverse . . . . Mr. Lake  
Trueman . . . . Mr. Gay  
Mrs. Heidelberg Mrs. Harper  
Fanny . . . . Mrs. Henry  
Betty . . . . Mrs. Hamilton  
Nancy . . . . Miss Tuke  
Miss Sterling . Mrs. Morris

in the season—when

the "Clandestine Mar-  
riage" and "Miss in  
her Teens" were giv-  
en on the 20th of  
January. The only

#### MISS IN HER TEENS.

Flash . . . . Mr. Wignell  
Loveit . . . . Mr. Hallam  
Puff . . . . Mr. Morris  
Jasper . . . . Mr. Woolls  
Fribble . . . . Mr. Harper  
Tag . . . . Mrs. Harper  
Miss Biddy . . Miss Tuke

new name that occurs at this time is that of Mr. Gay, who never became an actor of consequence. Mr. Henry, being the acting manager, was no longer disposed to act when he could be spared from the casts, and the capricious Mrs. Henry also began to imitate the example of her lord. In consequence of this indifference they soon provoked a spirit of hostility that embittered the rest of their lives.

According to Durang's "diary," which was probably imaginary, the company proceeded to their old quarters in John Street, "New York being a better theatrical town at this time." As a matter of fact the company went to Baltimore and did not return to New York for more than a year. The Baltimore theatre was announced to be opened on the 16th of August, but as the same bill was again advertised for the 23d, it is probable the opening was delayed

for a week. The season was without incident, except a complaint in the *Maryland Journal* that gentlemen were in the habit of coming into engaged boxes uninvited. Although most of the pieces were new to Baltimore, none of them were played for the first time by the company. Among them, however, was a number of first casts, including the "Critic," "Prisoner at Large" and "Belle's Stratagem." These pieces had now taken their place in the repertoire of the company, and the casts as now given were, no doubt, substantially the same as when they were previously played in New York and Philadelphia.

Sheridan's "Critic" had been known to the English stage ten

CRITIC.

Dangle . . . . .	Mr. Wignell
Sneer . . . . .	Mr. Hallam
Prompter . . . . .	Mr. Ryan
Puff . . . . .	Mr. Harper
Miss Dangle . . . . .	Mrs. Morris
Sir Christopher Hatton . . . . .	Mr. Morris
Sir Walter Raleigh . . . . .	Mr. Robinson
Governor of Tilbury Fort . . . . .	Mr. Woolls
Earl of Leicester . . . . .	Mr. Heard
Lord Burleigh . . . . .	Mr. Durang
Beef-eater . . . . .	Mr. Ryan
Don Whiskerandos . . . . .	Mr. Martin
Confidant . . . . .	Mrs. Hamilton
First Niece . . . . .	Miss Tuke
Second Niece . . . . .	Mrs. Hamilton
Tilburina . . . . .	Mrs. Harper

LIST OF PERFORMANCES—Baltimore.

1790.	—
Aug. 16—	Suspicious Husband . . . Hoadly
	High Life Below Stairs . Townley
27—	Roman Father . . . Whitehead
	Critic . . . . . Sheridan
Sept. 4—	Tamerlane . . . . . Rowe
	Prisoner at Large . . . O'Keefe
10—	Clandestine Marriage
	Garrick and Colman
	Prisoner at Large.
15—	Toy . . . . . O'Keefe
17—	Father . . . . . Dunlap
	Lyar . . . . . Foote
22—	Earl of Essex . . . . . Jones
	Dead Alive . . . . . O'Keefe
24—	Belle's Stratagem . Mrs. Cowley
	Love in a Camp . . . O'Keefe
Oct. 1—	Rivals . . . . . Sheridan
	Madcap . . . . . Fielding

years when it was first produced in this country, in New York, October 12th, 1789, for Mr. Harper's benefit. It was afterwards played in Philadelphia. The Baltimore cast, the earliest extant, indicates that *Sir Fretful Plagiary* was cut out of the piece in these performances. Both *Sir Fretful* and *Dangle* were portraits of dramatic authors of the time, the latter, it is said, being in-

tended for Thomas Vaughan, author of the "Hotel" and other pieces. As a burlesque of the tragedy of the period the "Critic" was a great success, and its immediate effect was to kill William Hodson's unfortunate "Zoraida," which followed it at Drury Lane. According to the "Biographia Dramatica," the author of this tragedy imputed all his sufferings to the magic of the fell enchantress, *Tilburina*.

O'Keefe's "Prisoner at Large" was also one of the new pieces that had its first American production during the New York season of

PRISONER AT LARGE.

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Lord Esmond . . . . .	Mr. Harper
Muns . . . . .	Mr. Wignell
Jack Connor . . . . .	Mr. Martin
Count Fripon . . . . .	Mr. Ryan
Farmer Tough . . . . .	Mr. Morris
Father Frank . . . . .	Mr. Woolls
Frill . . . . .	Mr. Robinson
Trap . . . . .	Mr. Durang
Landlord . . . . .	Mr. Heard
Old Dowdle . . . . .	Mr. Hallam
Adelaide . . . . .	Miss Tuke
Mary . . . . .	Mrs. Hamilton
Rachel . . . . .	Mrs. Morris

1789. Although called a comedy, this piece was, in fact, a farce in two acts—what is now called farce-comedy. O'Keefe may be accorded the distinction of being the first dramatist to obtain extraordinary success in the United States. Even Sheridan's comedies could not compare with O'Keefe's pieces in popularity. This was

owing, no doubt, to the happy union of melody and harmony that always characterized his productions. The taste that gave O'Keefe such a great hold upon American audiences has never diminished, although the critics have condemned it for fully a century.

Another piece of which we have the cast for the first time was Mrs. Cowley's "Belle's Stratagem." This comedy had been played by the American Company in Jamaica and was produced in the United States as early as the 12th of June, 1786. As Messrs. Hallam, Morris and Woolls and Mrs. Morris retained their Jamaica parts, it may be assumed they had always played them. Mr. Henry was not in the

Jamaica cast, and consequently Mr. Wignell, who was then *Sir George*, now played *Flutter*. Mrs. Hamilton in Jamaica, as now, was *Miss Ogle*, but she was not the original in the part in this country. Although originality is denied to this comedy, the assertion being made that in drawing the characters of *Doricourt* and *Miss Hardy* Mrs. Cowley had an eye to *Valentine* in "Love for Love" and *Maria* in the "Citizen," it is one of the few plays of the last century that has come down to our time. It has been often revived on the American stage, its latest revival, perhaps, being that of Mr. Augustin Daly, in 1872, when he was the manager of the little Fifth Avenue Theatre, in West Twenty-fourth Street, New York. The late Lester Wallack was a notable *Doricourt*, and the venerable James E. Murdoch also played the part in his younger days.

Even among the familiar pieces there were some of which casts were now printed for the first time since the return of the company.

## ROMAN FATHER.

Horatius . . . Mr. Hallam  
 Valerius . . . Mr. Wignell  
 Publius . . . Mr. Harper  
 Tullus Hostilius . Mr. Morris  
 Curtius . . . Mr. Martin  
 Volcinius . . . Mr. Robinson  
 Valeria . . . Mrs. Hamilton  
 Horatia . . . Mrs. Morris

These comprised the  
 "Roman Father" and  
 "Tamerlane," frequently played before  
 the Revolution, and  
 the "Lyar," originally

produced by the military Thespians. In Whitehead's tragedy only Hallam retained his previous part; Morris succeeded Douglass as

## BELLE'S STRATAGEM.

Doricourt . . . . . Mr. Hallam  
 Sir George Touchwood . . . Mr. Henry  
 Hardy . . . . . Mr. Morris  
 Flutter . . . . . Mr. Wignell  
 Saville . . . . . Mr. Harper  
 Courtall . . . . . Mr. Martin  
 Villars . . . . . Mr. Woolls  
 First Gentleman . . . . . Mr. Robinson  
 Monsieur . . . . . Mr. Ryan  
 Widow Racket . . . . . Mrs. Harper  
 Lady Frances Touchwood . . Miss Tuke  
 Miss Ogle . . . . . Mrs. Hamilton  
 Letitia Hardy . . . . . Mrs. Morris

## TAMERLANE.

Tamerlane . . . Mr. Harper  
 Bajazet . . . Mr. Hallam  
 Monesses . . . Mr. Wignell  
 Axalla . . . Mr. Martin  
 Tanais . . . Mr. Woolls  
 Omar . . . Mr. Ryan  
 Dervise . . . Mr. Morris  
 Hali . . . Mr. Heard  
 Stratocles . . Mr. Robinson  
 Mirvan . . . Mr. Durang  
 Selima . . . Miss Tuke  
 Arpasia . . . Mrs. Morris

*Tullus Hostilius*—none of the others had been in the piece. In “*Tamerlane*” the changes were equally radical, only Morris, Woolls and Mrs. Morris retaining their former parts. The “*Lyar*” might, perhaps,

LYAR.

Young Wilding . . . . . Mr. Hallam  
 Old Wilding . . . . . Mr. Morris  
 Sir James Elliot . . . . . Mr. Harper  
 Papilion . . . . . Mr. Wignell  
 Miss Godfrey . . . . . Miss Tuke  
 Kitty . . . . . Mrs. Hamilton  
 Miss Grantham . . . . . Mrs. Harper

be regarded as a new piece, for it was not until after it was reduced to a farce that it was played by the Old American Company, whereas it was as a comedy in three acts that it was presented by

the military players. It was not one of Foote's best or most successful pieces, and yet it continued to hold the American stage longer than any of its author's plays. As late as 1873 it was revived by the late Lester Wallack, who, of course, played *Young Wilding*. This fact in itself gives the first cast that was preserved an interest it would not otherwise possess.

Besides these, the casts of a number of pieces were printed during the season, of which it is only necessary to indicate the changes.

Among these was Miss Tuke for the first time as *Fanny Sterling*

instead of Mrs. Williamson. As the favorite of Mr. Hallam she was being pushed to the front—only a week before she had made her first attempt at the character of *Selima* in “*Tamerlane*.” Mrs. Henry does not appear to have been with the company during the Baltimore season, and Mr.

CONTRASTED CASTS.

BALTIMORE.

*Clandestine Marriage.*

Brush . . . Mr. Henry . . . Mr. Martin  
 Flower . . . Mr. Biddle . . . Mr. Woolls  
 Trueman . . Mr. Woolls . . Mr. Robinson  
 Fanny . . . Mrs. Williamson . . Miss Tuke  
 Betty . . . Miss Tuke . . . Mrs. Hamilton

*Father.*

Jacob . . . Mr. Lake . . . Mr. Robinson  
 Old Soldier . . . . . Mr. Harper  
 Ranter . . . Mr. Biddle . . . Mr. Martin

*Love in a Camp.*

Quiz . . . Mr. Biddle . . . Mr. Heard  
 Marshal . . Mr. Hallam . . . Mr. Martin  
 Olmutz . . . . . Mr. Ryan  
 Mabel . . . Mr. Biddle . . . Mr. Durang  
 Norah . . . Mrs. Morris . . Mrs. Hamilton

Henry seldom acted. Mr. Biddle had seceded at the close of the Philadelphia engagement, and Mr. Heard had sunk into insignificant parts. Mr. Martin, on the contrary, had acquired considerable prominence, in spite of his inexperience. In these casts also occurs the first mention of Mr. Robinson as a member of the company. His first recorded part was *Volcinius* in the "Roman Father."

Early in October the *Maryland Journal* contained an announcement that the Old American Company would appear in Annapolis on the 11th. As on previous occasions, the *Maryland Gazette* is silent in regard to this engagement. Playing in Annapolis was not profitable except during the races, and Hallam and Henry, no doubt, found it more effective to resort to hand-bills for publicity than to advertise in the columns of a weekly newspaper of small circulation.

## CHAPTER XXIII.

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### MINOR AMUSEMENT ENTERPRISES.

PUPPET-SHOWS IN PHILADELPHIA—A FRENCH COMPANY AT BALTIMORE—  
THE KENNAS AT ANNAPOLIS—THEY OPEN A THEATRE IN THE  
NORTHERN LIBERTIES, PHILADELPHIA—A REMARKABLE SEASON—  
FRENCH ROPE-DANCERS—INDIANS ON THE STAGE—GODWIN.

PUPPET-SHOWS were introduced into this country at a very early period. Curiosities, dissolving views and rope-dancing were also well-known forms of amusement before the introduction of the regular drama. It was not, however, until after the Revolution that these entertainments began to be of a permanent character. The pioneer in their establishment was Charles W. Peale, the celebrated painter. As early as 1781 he exhibited, at his house at Third and Lombard Streets, in Philadelphia, a series of transparent views depicting events that occurred during the war. Mr. Peale had painted many portraits of Revolutionary officers. These graced the walls of his exhibition rooms and other additions were made from time to time. In 1782 he advertised portraits of the King and Queen of France and of the Marquis de Lafayette as recently acquired. Later on these exhibitions were only made for private companies consisting of twenty or more persons. Mr. Peale, however, had generally two regular exhibition days each week—Tuesdays and Saturdays. On the 2d of January, 1787, he advertised for a person capable of reading select passages between the several scenes of his exhibitions, demanding “sufficient excellency

in reading to entertain the public." Mr. Peale's collection of curiosities grew rapidly, so that by the year 1792 his Museum had become the most attractive place of resort in Philadelphia. Other artists followed Mr. Peale's example. In January, 1783, P. E. Du Simitiere opened what he called the American Museum at his house in Arch Street, but his exhibition did not prove a rival of Peale's. Robert Edge Pine, the artist, also exhibited his paintings, sometimes at the State House, but generally at his own house in Eighth Street, near Market. Finally, in the winter of 1786-7, there was a puppet-show in a third-story room of a house in Second Street, near Pine. Subsequently these exhibitions were removed to "the southwest corner of South and Front Streets, opposite Mr. Mease's vendue store." These puppet-shows were under the direction of Charles Busselot, a dashing young Frenchman, at one time an officer in the Guards of Louis XVI, who had emigrated to America and settled in Philadelphia, where he married Miss Durang, the sister of John Durang. He was an expert swordsman and a skillful mechanic. Mr. Busselot prepared the scenic illusions in "*Les Grandes Ombres Chinoises*" and "*Les Grandes Ombres Italiennes*" for Hallam and Allen in 1784, and he now employed his talents in giving interest and variety to these puppet-shows, the entertainments comprising transparent scenes and shades, a representation of a sea-fight, a water-mill and moving figures. Besides, hornpipes were danced and harlequinades performed. The puppets were made by John Durang. They represented characters in the "Poor Soldier," the songs of *Norah*, *Darby*, etc., being sung by Mrs. Busselot, Mr. Durang and others behind the scenes. In 1788 Mr. Busselot again gave concerts, transparencies and a puppet-show exhibition, at the concert-hall in the Northern Liberties, these entertainments being advertised "gratis."

Other exhibitions were given in Philadelphia from time to time. In March, 1787, John Brenon, from Dublin, performed on the slack wire, at the Bunch of Grapes Tavern, and on the 11th of April, 1788, Mr. Pursell delivered a series of "Lectures on Heads and Manners," at the Long Room, Front and South Streets. The most ambitious of these minor entertainments was an attempt to play "George Barnwell" and the "Vintner in the Suds," at the Concert-Hall, Northern Liberties, on the 25th of October, 1788. On the 17th of November, 1789, Mrs. Gardner, from Covent Garden, gave an entertainment at the City Tavern, in New York, including a "Touch at the Times," as given by her for forty-seven nights in Dublin, in Jamaica and at Charleston. Mrs. Gardner, it will be remembered, played *Mrs. Cadwallader* in Foote's "Author," for Miss Storer's benefit, at Kingston, in 1781. Subsequently in New York, in February and March, 1790, entertainments were given at No. 14 William Street—front seats, 4 shillings, back seats, 3 shillings. The character of these exhibitions shows that during all these years the Old American Company had no serious opposition to contend against.

French strollers made their way to America as early as 1790. A French company of comedians advertised in the *Maryland Journal*

## LIST OF PERFORMANCES.

1790.

June 14—*Englishman*.

Jacques Spleen . . Mr. Beaufort

Jacot . . . . . Mr. Floricourt

Loyer . . . . . Mr. Preval

Usher . . . . . Mr. Musert

Therese . . . . . Mrs. De Lisle

*Mistress and Maid*.

Pandolphe . . . Mr. De Lisle

Scapin . . . . . Mr. Musert

Zerbine . . . . . Mrs. De Lisle

to appear at the old theatre in Baltimore on the 14th and the 21st of June, 1790. Some of their pieces had quaint sub-titles, as the "Englishman; or, Fool Reasonable," and "Zink; or, The Cobbler Housekeeping." In "Useless Resolution; or, Love's Disguises,"

Mr. Beaufort's six characters comprised a knight, a German painter, an Italian musician, an English philosopher, a French poet and a lover. He may, therefore, be accorded the distinction of being the first "lightning change artist" on the American stage. Part of this company made its way to Phila-

delphia in July, where Mr. and Mrs. De Lisle and Mr. Emanuel, as a company of French musicians, assisted by Mr. Reinagle and other local talent, gave a concert at the City Tavern on the 29th. A second concert was given at the same place on the 30th of August, when Mr. D. Duport assisted. Mr. Duport had been a pupil of M. Gardel, and he was for six years professor of dancing at the opera house in Paris. He remained in Philadelphia as a teacher of dancing. The last concert by this company took place at Sicard's room, September 3d, 1790. A company of French dancers, under the management of M. Du Moulin, will also be found playing at the Northern Liberties Theatre, in conjunction with a company of comedians, headed by the Kenna family, in the winter of 1791-92. This theatre was probably the concert-hall turned into a temporary play-house. The performances were at first received with distrust by the Philadelphia public and at no time is it likely they were very profitable. This so-called theatre, however, continued to be a place of amusement at intervals for a number of years.

The Kenna family, apparently, was in the South in 1789, but in February, 1790, Mr. Kenna played *Asmodeus*, Mr. J. Kenna *Dr. Last*, and Mr. Vaughan *Dr. Camphire*, in "Dr. Last's Examina-

June 14—*Zink*.

Cobbler . . . . . Mr. Preval  
Footman . . . . . Mr. Floricourt  
Cobbler's Wife, Mad. St. Firmin

21—*Indian in Charleston*.

Mawbrey . . . . . Mr. Beaufort  
Belton . . . . . Mr. Floricourt  
Author . . . . . Mr. Preval  
Notary . . . . . Mr. Musert  
Savagesse . . . . . Mad. St. Firmin

*Useless Resolution*.

Six Characters . . . . . Mr. Beaufort  
Valet de Chambre . . . . . Mr. Floricourt  
Julia . . . . . Mad. St. Firmin

tion," an interlude from Foote's "Devil Upon Two Sticks," at Annapolis. The company at this time was called the New Amer-

LIST OF PERFORMANCES—*Annapolis.*

1790.

Feb. 12—Miser . . . . . Fielding  
 Virgin Unmasked . . . Fielding  
 17—Provoked Husband . . Vanbrugh  
 Dr. Last's Examination . . Foote

*Gazette*, on the 17th, can be trusted. I have been able to find the bills for only two nights, and in one of these the farce is not named. From Annapolis the New American Company must have again gone to the Southward, for I have been able to find no trace of the Kenna family until the beginning of April, 1791, when the company, as it was then organized, made its appearance in Philadelphia at what was then called the Northern Liberties Theatre. The opening was originally announced for the 7th of April,

LIST OF PERFORMANCES—*Northern Liberties.*

1791.

April 8—Clementina . . . . . Kelly  
 Waterman . . . . . Dibdin  
 11—Jane Shore . . . . . Rowe  
 Waterman.  
 26—Clementina.  
 Guardian . . . . . Garrick  
 30—Douglas . . . . . Home  
 Miller of Mansfield . . Dodsley  
 Aug. 1—The Broom.  
 A Trip to Harrowgate.  
 8—George Barnwell . . . . Lillo  
 Cross Purposes . . . . . O'Brien  
 15—Same bill.

<sup>1</sup>A CARD—*To the Citizens of Annapolis.*—The New American Company (deeply impressed with gratitude for their liberal and respectable auditors) takes this public method of expressing the grateful sense they entertain for such unbounded patronage and humbly assures them that during the short stay they shall have the pleasure, honour and happiness of performing before them, it will be the New American Company's study (as before) at endeavoring to augment rather than decrease their evenings' entertainments.

We are your servants, the servants of a generous, polite, humane and judicious auditory, and under such generous patrons, what one is there amongst us that will not strain every nerve, every sinew, and every fibre in endeavoring to please where it is not only our duty, but our glory and greatest happiness?

"Your hearts to win is now our aim alone,  
 There if we grow the harvest is our own."

Wednesday, February 16th.

but it was postponed until the 8th, when, in addition to the play and farce, "A Dish of All Sorts" was sung by Mr. Kenna. The company at this time comprised Mr. and Mrs. Kenna, Mr. and Mrs. T. Kenna, Miss Kenna, Mr. Vaughan and Mr. Allen. Mr. Vaughan was with the company at Annapolis, and Mr. Allen may have been Andrew Allen. On the 26th of April an Occasional Prologue on the opening of the theatre, written by a gentleman of Philadelphia, was spoken by Mrs. T. Kenna. This production was not printed in the newspapers, though it may have been identical with an address delivered by Miss Kenna on the 1st of August, when the house was reopened after the summer vacation. Beginning with the 26th of July and closing on the 27th of September, Mrs. Kenna sang on the nights the theatre was closed, and Mr. Durang danced at the Vauxhall, at Harrowgate, managed by George Esterly.

- Aug. 22—Trip to Scotland . . . Whitehead  
 Poor Soldier . . . . . O'Keefe  
 27—Isabella . . . . . Southerne  
 Poor Soldier.  
 31—Provoked Husband . . Vanbrugh  
 Mayor of Garratt . . . . Foote  
 Sept. 3—Douglas.  
 Intriguing Chambermaid. Fielding  
 9—Earl of Warwick . . . . Francklin  
 Polly Honeycomb . . . . Colman  
 14—Trip to Scotland.  
 Devil to Pay . . . . . Coffey  
 17—Isabella.  
 Intriguing Chambermaid.  
 21—Beaux' Stratagem . . . Farquhar  
 Poor Soldier.  
 24—Douglas.  
 Polly Honeycomb.  
 28—Beaux' Stratagem.  
 Mayor of Garratt.  
 Oct. 1—Earl of Warwick.  
 Virgin Unmasked . . . . Fielding  
 5—Old Maid . . . . . Murphy  
 Thomas and Sally . . . Bickerstaff  
 10—Citizen . . . . . Murphy  
 Thomas and Sally.  
 19—Countess of Salisbury . . Hartson  
 Intriguing Chambermaid.  
 22—Beaux' Stratagem.  
 Old Maid.  
 26—Countess of Salisbury.  
 Old Maid.  
 Nov. 5—Earl of Essex . . . . . Jones  
 Thomas and Sally.  
 (Brother Kenna's Benefit.)  
 14—Fair Penitent . . . . . Rowe  
 Poor Soldier.  
 (Mrs. Ratcliff's Benefit.)  
 18—Countess of Salisbury.  
 Three Weeks After Marriage  
 Murphy  
 (Mrs. Kenna's Benefit.)  
 26—French Dancers.  
 Devil to Pay.  
 29—French Dancers.  
 Three Weeks After Marriage.  
 Harlequin Barber.

- Dec. 1—French Dancers.  
Deuce is in Him . . . Colman  
Harlequin Magician.
- 3—French Dancers.  
Fair Penitent.  
Harlequin Dead and Alive.
- 6—Same bill.
- 10—French Dancers.  
Padlock . . . Bickerstaff
- 13—French Dancers.  
Isabella.  
Harlequin Turned Doctor.  
(Mr. Kenna's Benefit.)
- 17—French Dancers.  
Deuce is in Him.  
Linco's Travels . . . Garrick
- 20—French Dancers.  
Florizel and Perdita . . . Garrick  
Linco's Travels.  
(Mr. Du Moulain's Benefit.)
- 27—Venice Preserved . . . Otway  
(Relief of Masons' Widows and Orphans.)
- 31—French Dancers.  
Florizel and Perdita.
- 1792.
- Jan. 4—French Dancers.  
A French Shoemaker.
- 7—French Dancers.  
Beaux' Stratagem.
- 12—French Dancers.  
Jane Shore.  
Linco's Travels.
- 14—French Dancers.  
Florizel and Perdita.  
Intriguing Chambermaid.
- 17—Agreeable Surprise . . . O'Keefe  
Intriguing Chambermaid.
- 21—Earl of Essex.  
Florizel and Perdita.
- 23—Tempest of Harlequin.
- 26—French Dancers.  
(Benefit of the Young Florentine.)
- 27—Suspicious Husband . . . Hoadly  
Thomas and Sally.  
(Miss Kenna's Benefit.)

When the theatre was reopened it was with an entertainment called "The Broom; or, A New Way of Rubbing Off the Rust of Care." Mr. Kenna was announced to give a description of a lord, a fine lady, an alderman and a half-starved poet; Mrs. Kenna to "depicture" the heart of an honest sailor, a bad agent, a bully, a captain, a miser and an upright heart; Miss Kenna to recite an epilogue and Mrs. Kenna to portray the difference of modes and fashions in Queen Elizabeth's time and the year of grace 1791. An afterpiece, called "Sir Flimsy Nervous; or, A Trip to Harrowgate," was also given, with Mr. Kenna as *Sir Flimsy*, Miss Kenna as *Miss Flirt* and Mrs. Kenna as the *Landlady*. This was probably a local skit, based on an English farce. At this time the company consisted almost wholly of the Kenna family. When "Clementina" and the "Guardian" were played in April, 1791, Mr. T. Kenna was *Anselmo*,

Mr. Vaughan *Palermo*, Mr. Allen the *Officer*, Mr. Kenna *Granville*, Mrs. T. Kenna *Elizara*, and Mrs. Kenna *Clementina* in the former, and Mr. Vaughan *Heartley*, Mr. T. Kenna *Young Clackit*, Mr. Allen *John*, Mr. Kenna *Old Clackit*, Mrs. T. Kenna *Lucy*, and Mrs. Kenna *Harriet* in the farce. In "Douglas," on the 30th of April, Miss Kenna played *Young Norval*, and Mrs. Kenna *Lady Randolph*.<sup>1</sup> The opening advertisements contain the only mention of Mr. and Mrs. T. Kenna, and it was probably Mr. and Mrs. J. Kenna that were meant. When the theatre reopened, in August, neither Mr. Vaughan nor Mr. Allen were with the company. The performances must have been in marked contrast with the grandiloquent sentiments of the opening address.<sup>1</sup>

<sup>1</sup> AN ADDRESS.

Delivered by Mrs. Kenna at the Theatre, Northern Liberties, Monday Evening, August 1st, 1791.

What various modes have diff'rent tastes designed  
To charm, instruct and harmonize the mind,—  
Some virtuous plan adorned each rising age,  
By genius taught;—nor least admired the stage.  
There Greece and Athens saw their rising youth

- Jan. 28—French Dancers.  
(Mr. Clumsy's Benefit.)  
31—French Dancers.  
(For the Indian Chiefs.)  
Feb. 1—Grecian Daughter . . . . . Murphy  
Mayor of Garratt  
(Miss Kenny's Benefit.)  
4—French Dancers.  
A French Shoemaker.  
10—Hypocrite . . . . . Bickerstaff  
Poor Soldier.  
(Mr. Kelly's Benefit.)  
11—French Dancers.  
(Last Night.)  
13—Indian Chiefs.  
14—George Barnwell.  
16—French Dancers.  
(By particular desire.)  
18—Indian Chiefs.  
20—Hypocrite.  
Like Master Like Man. Vanbrugh  
25—Revenge . . . . . Young  
Miller of Mansfield.  
29—Romeo and Juliet . . . . . Shakspeare  
Irish Widow . . . . . Garrick  
March 3—Grecian Daughter.  
Florizel and Perdita.  
12—Romeo and Juliet.  
Agreeable Surprise.  
16—Clementina.  
Like Master Like Man.  
April 9—Jealous Wife . . . . . Colman  
Ghost . . . . . Mrs. Centlivre  
14—Venice Preserved.  
Citizen.  
19—Percy . . . . . Miss More  
Catharine and Petruchio. Shakspeare  
(Mrs. Kenna's Benefit.)

Imbibe the hallowed sentiments of truth,  
Fir'd with the ardor of some fancied deed  
They'd burn to conquer or in glory bleed,  
Dwelt with kind rapture on th' exalted theme,  
Felt, cherish'd and confest the gen'rous flame.  
Hence rose that greatness nations shall admire,  
The patriot's virtue and the soldier's fire;  
In godlike daring honorably vied,  
And hail'd the drama as their magic guide;

- April 21—Miser . . . . . Fielding  
 Miller of Mansfield.  
 23—Lecture on Heads.  
 Lethe . . . . . Garrick  
 26—Orphan . . . . . Otway  
 Deuce is in Him.  
 30—Oroonoko . . . . . Southerne  
 Polly Honeycomb.  
 (Mr. Kedey's Benefit.)  
 May 4—Miser.  
 Lying Valet . . . . . Garrick  
 (Mrs. Ratcliff's Benefit.)  
 11—New Peerage . . . . . Lee  
 Duenna . . . . . Sheridan  
 (Mr. Kelly's Benefit.)  
 16—Which is the Man . Mrs. Cowley  
 Agreeable Surprise.  
 (Mrs. Kedey's Benefit.)

gave the other parts to aspirants with or without names. Many of their pieces had never been played in this country. On the opening night Hugh Kelly's tragedy, "Clementina," had its first and, perhaps, its only production in America except by them. This piece was so dull that a gentleman, upon

In fact, the company was made up of the Kenna family and amateurs. For more than a year this singular family carried the weight of their entertainments and continued to maintain themselves at a so-called theatre in the outskirts of Philadelphia. Their list of parts at this time was certainly remarkable. In plays, operas and farces they took what suited them and

#### THE KENNA FAMILY—PARTS.

##### PLAYS.

##### *Beaux' Stratagem.*

Scrub	}	. . . . . Mr. Kenna
Boniface		
Cherry	. . . . .	Mrs. Kenna
Mrs. Sullen	. . . . .	Miss Kenna

If such the power erewhile it could maintain,  
 At once reform, improve and entertain,  
 If thus our wise forefathers could be taught,  
 With valor, science, and with honor fraught;  
 Why not the same effects in modern days,  
 Not less your taste, no less refin'd your plays;  
 Oh, then ye ornaments of this great age,  
 Stand forth and prop the glories of the stage;  
 To you the heroes of this rising world,  
 Who late the thunder of the battle hurl'd  
 On freedom's foes,—and join'd the godlike band  
 That blest with liberty this happy land;  
 To you the tragic and the comic muse  
 Too long neglected for protection sues  
 Here would they gladly share their lettered store,  
 Dispense their treasures on Columbia's shore,  
 And teach your children in dramatic lays  
 To tune their numbers to their fathers' praise,

Whose wisdom, valor and whose dearest blood  
 Were greatly lavish'd for their country's good;  
 Your rising youth thus taught shall boldly soar,  
 And act in life as did their sires before,  
 Give all your heroes to the deathless page,  
 And godlike WASHINGTON adorn the stage;  
 Then every leader by the drama's power,  
 That gave the blessings of the present hour.

Thus far each muse commission'd we to plead,  
 And in your eyes the kind assent I read;  
 Then while good humor beams o'er every face,  
 Ere yet the smile of approbation cease,  
 On us performers in this mimic world,  
 Oh! let no critic's rage this night be hurl'd;  
 Still on your kind indulgence let us build,  
 Whose gen'rous smiles can imperfections guild;  
 To you we cheerfully submit our cause,  
 Bow to your censure—while we hope applause.

being asked if he did not hiss it when it was originally played, answered, "Hiss it—how could I? A man can't hiss and yawn at the same time." It was only saved from damnation by the superb acting of Mrs. Yates in the title-role. It was probably to rival Mrs. Yates that Mrs. Kenna brought it forward here. When the tragedy was revived near the close of this long engagement, Mr. Vaughan had returned and again played *Palermo*, with Mr. Kedey as *Anselmo*, Mr. Kelly as *Adorno* and Mr. Kenny as the *Captain of the Guard*. All these were first announced as "gentlemen." Mr. Kenny, whose service was longer than that of either of the others, made his *debut* by name in the title-role of the "Earl of Warwick." This was Dr. Thomas Francklin's tragedy from the French of M. de la Harpe. The only motive for its production could have been Mrs. Kenna's ambition to be seen in another of the successful roles of

*Clementina.*

Granville . . . . . Mr. Kenna

Elizara . . . . .

Clementina . . . . . Mrs. Kenna

*Countess of Salisbury.*

Raymond . . . . . Miss Kenna

Salisbury . . . . . Mr. Kenna

Ela . . . . . Mrs. Kenna

*Douglas.*

Young Norval . . . . . Miss Kenna

Old Norval . . . . . Mr. Kenna

Lady Randolph . . . . . Mrs. Kenna

*Earl of Essex.*

Essex . . . . . Mr. Kenna

Queen Elizabeth . . . . . Miss Kenna

Countess of Rutland . . . . . Mrs. Kenna

*Earl of Warwick.*

King Edward . . . . . Mr. Kenna

Lady Elizabeth Gray . . . . . Miss Kenna

Margaret of Anjou . . . . . Mrs. Kenna

*Fair Penitent.*

Horatio . . . . . Mr. Kenna

Lavinia . . . . . Miss Kenna

Calista . . . . . Mrs. Kenna

*George Barnwell.*

Thorowgood . . . . . Mr. Kenna

Maria . . . . . Miss Kenna

Millwood . . . . . Mrs. Kenna

*Grecian Daughter.*

Dionysius . . . . . Mr. Kenna

Philotas . . . . . Miss Kenna

Euphrasia . . . . . Mrs. Kenna

*Hypocrite.*

Dr. Cantwell . . . . . Mr. Kenna

Seyward . . . . . Miss Kenna

Charlotte . . . . . Mrs. Kenna

*Isabella.*

Biron . . . . . Mr. Kenna

Carlos . . . . . Miss Kenna

Isabella . . . . . Mrs. Kenna

*Jane Shore.*

Dumont . . . . . Mr. Kenna

Alicia . . . . . Mrs. Kenna

Jane Shore . . . . . Miss Kenna

*Miser.*

Mariana . . . . . Miss Kenna  
Mrs. Lappet . . . . . Mrs. Kenna

*New Peerage.*

Miss Vander crab . . . . . Mrs. Kenna

*Oroonoko.*

Stanmore . . . . . Miss Kenna  
Imoinda . . . . . Mrs. Kenna

*Orphan.*

Monimia . . . . . Mrs. Kenna

*Provoked Husband.*

Lord Townly . . . . . Mr. Kenna  
Lady Townly . . . . . Mrs. Kenna

*Revenge.*

Don Alvarez . . . . . Mr. Kenna  
Isabella . . . . . Miss Kenna  
Lemora . . . . . Mrs. Kenna

*Romeo and Juliet.*

Mercutio . . . . . Mr. Kenna  
Juliet . . . . . Miss Kenna

*Suspicious Husband.*

Mr. Strickland . . . . . Mr. Kenna  
Jacintha . . . . . Mrs. Kenna  
Clarinda . . . . . Miss Kenna

*Trip to Scotland.*

Old Griskin . . . . . Mr. Kenna  
Miss Griskin . . . . . Miss Kenna  
Fillagree . . . . . Mrs. Kenna

*Which is the Man?*

Lady Bell Bloomer . . . . . Mrs. Kenna

## OPERAS AND FARCES.

*Agreeable Surprise.*

Lingo . . . . . Mr. Kenna  
Laura . . . . . Mrs. Kenna  
Cowslip . . . . . Miss Kenna

*Citizen.*

Young Philpot . . . . . Mr. Kenna  
Corunna . . . . . Miss Kenna  
Maria . . . . . Mrs. Kenna

*Cross Purposes.*

Old Grub . . . . . Mr. Kenna  
Mrs. Grub . . . . . Miss Kenna

*Deuce is in Him.*

Dr. Prattle . . . . . Mr. Kenna  
Emily . . . . . Mrs. Kenna

Mrs. Yates in an unsuccessful play—that of *Margaret of Anjou*. Mr. Kelly, whose name first occurs as *Major Belford*, in the “Deuce is in Him,” brought out the “Hypocrite,” Bickerstaff’s version of Cibber’s “Nonjurer,” for his benefit. Mr. Kelly played *Sir John Lambert*, the *Mawworm* apparently being Mr. Partridge, who then had charge of a party of Indian chiefs then staying in Philadelphia. For a second benefit Mr. Kelly produced another new piece, Miss Harriet Lee’s comedy, the “New Peerage.” This comedy was played by the Old American Company, at the Southwark Theatre, on the 28th of May, 1792, only seventeen days after it was presented for the first time in this country at the Northern Liberties Theatre. Mr. Kedey, too, seized the opportunity afforded by his wife’s benefit to present, for the first time in America, Mrs. Cowley’s comedy, “Which is the Man?” on the last night of the season.

Mrs. Kedey had previously played *Lady Charlotte Courteley* in the "New Peerage," and she now appeared as *Cowslip* in the "Agreeable Surprise," and *Julia* in Mrs. Cowley's comedy. This piece became as popular in the United States as it was in England. The list of farces comprised many of the most popular productions in the repertoire of the Old American Company, besides a few that were never played by that company in the United States. Among the latter was the farce, "Florizel and Perdita," taken from "The Winter's Tale," which the American Company had played in Jamaica; Fielding's farce, the "Intriguing Chambermaid," dedicated by the author to Mrs. Clive and long a stock piece on the London stage, and Murphy's "Three Weeks After Marriage," a piece that was condemned upon its first production at Covent Garden, but received with great favor some years later, when Mr. Lewis

*Devil to Pay.*

Jobson . . . . . Mr. Kenna  
Lady Loverule . . . . . Miss Kenna  
Nell . . . . . Mrs. Kenna

*Duenna.*

Louisa . . . . . Mrs. Kenna

*Florizel and Perdita.*

Florizel . . . . . Miss Kenna  
Antolicus . . . . . Mr. Kenna  
Perdita . . . . . Mrs. Kenna

*Guardian.*

Old Clackit . . . . . Mr. Kenna  
Harriet . . . . . Mrs. Kenna

*Intriguing Chambermaid.*

Col. Bluff . . . . . Mr. Kenna  
Lettice . . . . . Miss Kenna

*Irish Widow.*

Sir Patrick O'Neal . . . . . Mr. Kenna  
Widow Brady . . . . . Mrs. Kenna

*Lethe.*

Fine Lady . . . . . Mrs. Kenna

*Like Master Like Man.*

Sancho . . . . . Mr. Kenna  
Leonora . . . . . Mrs. Kenna  
Jacinta . . . . . Miss Kenna

*Linco's Travels.*

Linco . . . . . Mr. Kenna  
Flora . . . . . Mrs. Kenna  
Clarissa . . . . . Miss Kenna

*Lying Valet.*

Melissa . . . . . Mrs. Kenna  
Kitty Pry . . . . . Miss Kenna

*Mayor of Garratt.*

Major Sturgeon . . . . . Mr. Kenna  
Mrs. Sneak . . . . . Mrs. Kenna

*Miller of Mansfield.*

Miller . . . . . Mr. Kenna  
Peggy . . . . . Miss Kenna  
Kate . . . . . Mrs. Kenna

*Old Maid.*

Cape . . . . . Mr. Kenna  
Mrs. Harlow . . . . . Miss Kenna  
Miss Harlow . . . . . Mrs. Kenna

*Padlock.*

Mungo . . . . . Mr. Kenna  
Leonora . . . . . Miss Kenna

<i>Polly Honeycomb.</i>	
Mr. Honeycomb . . . . .	Mr. Kenna
Mrs. Honeycomb . . . . .	Mrs. Kenna
Polly . . . . .	Miss Kenna
<i>Poor Soldier.</i>	
Darby . . . . .	Mr. Kenna
Patrick . . . . .	Mrs. Kenna
Norah . . . . .	Miss Kenna
<i>Thomas and Sally.</i>	
Thomas . . . . .	Mr. Kenna
Sally . . . . .	Mrs. Kenna
<i>Three Weeks After Marriage.</i>	
Sir Charles Racket . . . . .	Mr. Kenna
Mrs. Racket . . . . .	Mrs. Kenna
Dumly . . . . .	Miss Kenna
<i>Virgin Unmasked.</i>	
Blister . . . . .	Mr. Kenna
Lucy . . . . .	Mrs. Kenna

ventured to reproduce it for his benefit. While the Kennas were presenting their extensive repertoire in the Northern Liberties, the Old American Company at the Southwark Theatre was the subject of much public disapprobation and was in the throes of dissolution. This may explain the ability of this feeble company to maintain themselves so long

in direct competition with Hallam and Henry.

This Kenna organization deserves to be known in history as the "K" company. The three Kennas and Messrs. Kenny, Kelly and Kedey had the best parts. Whether Kenny made his *debut* as *Trueman* in "George Barnwell" on the 8th of August is uncertain; but a gentleman made his first appearance in the part and played *Harry Bevil* in "Cross Purposes" the same night. On the 31st a gentleman also played *John Moody* in the "Provoked Husband" and *Jerry Sneak* in the "Mayor of Garratt." The latter was certainly Kenny. The rest of his history is summed up in the list

#### MR. KENNY'S PARTS.

##### *Plays.*

Beaux' Stratagem . . . . .	Archer
Countess of Salisbury . . . . .	Grey
Earl of Essex . . . . .	Southampton
Fair Penitent . . . . .	Lothario
George Barnwell . . . . .	Trueman
Grecian Daughter . . . . .	Evander
Hypocrite . . . . .	Darnly
Isabella . . . . .	Villeroy
Jane Shore . . . . .	Hastings
Miser . . . . .	Ramillie
New Peerage . . . . .	Sir John Melville
Oroonoko . . . . .	Aboan
Orphan . . . . .	Castalio
Revenge . . . . .	Carlos
Suspicious Husband . . . . .	Frankly
Which is the Man? . . . . .	Bobby Pendragon

##### *Operas and Farces.*

Agreeable Surprise . . . . .	Chicane
Deuce is in Him . . . . .	Col. Tamper

of his parts. In the first casts printed in the newspapers—those of “George Barnwell” and “Cross Purposes”—there were only three names: Mr. Smyth as the *Uncle* and *Consul*, Mr. Brett as *Frank Bevil* and Mrs. Bradshaw as *Betty*. Smyth was afterwards advertised for *Blunt* as plain Smith. He also

played the *Officer* in “Douglas” and then disappeared. The remaining *debutants* were a young gentleman who made his first appearance on any stage as *George Barnwell* and played *George Bevil*, and a young lady who was *Emily* in the farce. The latter was probably Miss Hughes, who was afterwards *Norah* in the “Poor Soldier.” “A Friend to Merit” wrote to the *Daily Advertiser* on the 19th of August in praise of *George Barnwell*. His voice, the writer said, was strong and sonorous, and his motions and attitudes graceful except when his diffidence made him uncouth. It is probable he also played *Glenalvon*

## MR. DERRICK'S PARTS.

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Plays.

Countess of Salisbury . . . . . Knight  
Douglas . . . . . Lord Randolph  
Earl of Warwick . . . . . Suffolk

## Farces.

Citizen . . . . . Beaufort  
Intriguing Chambermaid . . . . . Security  
Old Maid . . . . . Harlow  
Virgin Unmasked . . . . . Thomas

Devil to Pay . . . . . Conjurer  
Duenna . . . . . Jerome  
Florizel and Perdita . . . . . Polixenes  
Irish Widow . . . . . Kecksey  
Like Master Like Man . . . . . Carlos  
Lying Valet . . . . . Cook  
Mayor of Garratt . . . . . Jerry Sneak  
Miller of Mansfield . . . . . Lurewell  
Padlock . . . . . Don Diego  
Poor Soldier . . . . . Father Luke  
Thomas and Sally . . . . . Squire  
Three Weeks After Marriage . Old Drugget  
Virgin Unmasked . . . . . Quaver

in “Douglas,” in which another gentleman appeared as *Lord Randolph*. The latter was Mr. Derrick. He played in three tragedies and four farces, but his name disappears from the bills after his appearance in the “Countess of Salisbury” and the “Intriguing Chambermaid”

on the 19th of October. Mr. Brett was again heard from January 17th, 1792, when he played *Cudden* in the “Intriguing Chambermaid.”

It will be observed in looking over the parts of the Kenna family that Miss Kenna sometimes appeared in male roles. This was a common practice with the ladies of the company. Mrs. Bradshaw, who had been with Ryan's company in 1783, was often called upon to accept masculine roles ranging all the way from *Sir Walter Raleigh* in

## MRS. BRADSHAW'S PARTS.

*Plays.*

Beaux' Stratagem . . . . .	<i>Foigard</i>
Earl of Essex . . . . .	<i>Sir Walter Raleigh</i>
Earl of Warwick . . . . .	<i>Suffolk</i>
Fair Penitent . . . . .	<i>Rossano</i>
George Barnwell . . . . .	Lucy
Hypocrite . . . . .	Old Lady Lambert
Isabella . . . . .	Nurse
Miser . . . . .	Wheedle
Orphan . . . . .	Florella
Romeo and Juliet . . . . .	Nurse
Suspicious Husband . . . . .	Landlady
Which is the Man? . . . . .	Kitty

*Operas and Farces.*

Agreeable Surprise . . . . .	<i>John</i>
Citizen . . . . .	<i>Old Philpot</i>
Cross Purposes . . . . .	Betty
Devil to Pay . . . . .	{ <i>Cook</i>
Florizel and Perdita . . . . .	{ <i>Lettice</i>
Intriguing Chambermaid . . . . .	{ <i>Camillo</i>
Linco's Travels . . . . .	{ <i>Goodall</i>
Lying Valet . . . . .	{ <i>Security</i>
Old Woman	
Mrs. Gadabout	
Mayor of Garratt . . . . .	<i>Bruin</i>
Miller of Mansfield . . . . .	Madge
Old Maid . . . . .	<i>John</i>
Polly Honeycomb . . . . .	Nurse
Poor Soldier . . . . .	<i>Bagatelle</i>
Three Weeks After Marriage . . . . .	Mrs. Drugget
Virgin Unmasked . . . . .	<i>Goodwill</i>

the "Earl of Essex" to *Bagatelle* in the "Poor Soldier." These male parts are printed in italics in the summary to make them easily apparent to the eye of the reader. Mrs. Bradshaw remained with the "K" company during the whole time it was at the theatre in the Northern Liberties. Her son, Master Bradshaw, also made his *debut* there, playing *Peter* in "Romeo and Juliet" to his mother's *Nurse*. His only subsequent appearance was as *Pompey* in the "Irish Widow." Another actress who frequently appeared in male parts was Mrs. Ratcliff. She was with the "K" company from the beginning to the end of the long engagement at the Northern Liberties. Her first recorded appearance

was as *Lady Grace* in the "Provoked Husband," but it is probable she was the lady who made her *debut* as *Kathleen* in the "Poor

Soldier" on the 22d. On the night that she played *Lady Grace* Mr. Ratcliff was *Roger* in the farce. The name was then and for a short time afterwards spelled Ratcliff in the advertisements. Besides *Roger* in the "Mayor of Garratt" Mr. Ratcliff had only three parts—the *Butler* in the "Devil to Pay," *Valentine* in the "Intriguing Chambermaid" and *Ledger* in "Polly Honeycomb." Mr. Ratcliff was evidently not an actor, but his wife, although she was probably an amateur, must have had both versatility and merit.

When the "Countess of Salisbury" and the "Intriguing Chambermaid" were played on the 19th of October, Mr. Holman was *Morton* in the play and *Valentine* in the farce, and Mr. Freeman *Leroches* and *Colonel Oldcastle*. Freeman afterwards played *Sullen* in the "Beaux' Stratagem" and disappeared, but Holman was in succession *Gibbet* in Farquhar's comedy, *Harlow* in the "Old Maid," *Burleigh* in the "Earl of Essex," *Sciolto* in the "Fair Penitent," *Dermot* in the "Poor Soldier"

## MRS. RATCLIFF'S PARTS.

*Plays.*

Beaux' Stratagem . . . . .	<i>Aimwell</i>
Countess of Salisbury . . . . .	<i>Eleanor</i>
Douglas . . . . .	<i>Anna</i>
Earl of Essex . . . . .	<i>Countess of Nottingham</i>
Earl of Warwick . . . . .	<i>Lady Clifford</i>
Fair Penitent . . . . .	{ <i>Altamont</i> <i>Lucilla</i>
Grecian Daughter . . . . .	<i>Phocion</i>
Hypocrite . . . . .	<i>Colonel Lambert</i>
Jane Shore . . . . .	<i>Catesby</i>
Miser . . . . .	<i>Harriet</i>
New Peerage . . . . .	<i>Miss Harley</i>
Oroonoko . . . . .	<i>Blanford</i>
Orphan . . . . .	<i>Serina</i>
Provoked Husband . . . . .	<i>Lady Grace</i>
Suspicious Husband . . . . .	<i>Mrs. Strickland</i>
Which is the Man? . . . . .	<i>Clarinda</i>

*Operas and Farces.*

Agreeable Surprise . . . . .	<i>Mrs. Cheshire</i>
Citizen . . . . .	<i>Young Wilding</i>
Deuce is in Him . . . . .	<i>Mad. Florival</i>
Devil to Pay . . . . .	<i>Sir John Loverule</i>
Duenna . . . . .	<i>Margaretta</i>
Florizel and Perdita . . . . .	<i>Mopsa</i>
Harlequin Barber . . . . .	<i>Columbine</i>
Intriguing Chambermaid . . . . .	<i>Mrs. Highman</i>
Linco's Travels . . . . .	<i>Diana</i>
Mayor of Garratt . . . . .	<i>Mrs. Bruin</i>
Old Maid . . . . .	<i>Clerimont</i>
Padlock . . . . .	<i>Ursula</i>
Polly Honeycomb . . . . .	<i>Scribble</i>
Poor Soldier . . . . .	<i>Kathleen</i>
Thomas and Sally . . . . .	<i>Dorcas</i>
Three Weeks After Marriage . . . . .	<i>Lovelace</i>
Virgin Unmasked . . . . .	<i>Coupee</i>

and *Woodley* in "Three Weeks After Marriage." Another *debutant* who made his first appearance on the 14th of November as *Altamont* in the "Fair Penitent" and *Captain Fitzroy* in the "Poor Soldier" was Mr. Stewart, of New York. This gentleman was a famous pedestrian of the time, familiarly known as "Walking Stewart." On the stage he did not even prove a "walking gentleman," and was never heard of afterwards.

The name of Mr. Kelly is found in the bills for the first time as *Major Belford* in the "Deuce is in Him," on the 1st of December. Kelly remained with the company until the end of the season, filling roles of more or less importance, and sometimes playing two parts in

## MR. KELLY'S PARTS.

*Plays.*

Beaux' Stratagem . . . . .	Sullen
Clementina . . . . .	Adorno
Douglas . . . . .	Lord Randolph
Fair Penitent . . . . .	Sciolto
George Barnwell . . . . .	Blunt
Grecian Daughter . . . . .	{ Melanthon Arcas
Hypocrite . . . . .	Sir John Lambert
Jane Shore . . . . .	Gloster
Miser . . . . .	Decoy
New Peerage . . . . .	{ Medley Allen
Oroonoko . . . . .	Governor
Orphan . . . . .	{ Acasto Ernesto
Revenge . . . . .	Don Manuel
Romeo and Juliet . . . . .	Benvolio
Suspicious Husband . . . . .	Simon
Which is the Man? . . . . .	Belville

*Operas and Farces.*

Agreeable Surprise . . .	Sir Felix Friendly
Deuce is in Him . . . . .	Major Belford
Duenna . . . . .	Carlos
Florizel and Perdita . . . . .	Antigonus

the same piece. The next of the *debutants* was Mr. Rankin, who played the *Officer* in "Douglas" on the 4th of January, 1792, and *Sir Charles Freeman* in the "Beaux' Stratagem" on the 7th, Mrs. Rankin making her first appearance as *Gibbet*. Mr. Rankin afterwards played *Belmour* in "Jane Shore," *Camphor* in the "Agreeable Surprise," *Tester* in the "Suspicious Husband," *Calippus* in the "Grecian Daughter" and *Roger* in the "Mayor of Garratt." As Mrs. Rankin did not appear again, and may not be identical with the lady who had previously been with the

Old American Company, the name may have been a misprint. On the 14th of February following a gentleman from London made his first appearance on any stage as

*George Barnwell*, and, on the 25th, a gentleman from Dublin "his first appearance on the stage" as *Zanga* in the "Revenge." The latter was

MR. KEDEY'S PARTS.

*Plays.*

Clementina . . . . .	Anselmo
Miser . . . . .	Clerimont
New Peerage . . . . .	Charles
Oroonoko . . . . .	Oroonoko
Orphan . . . . .	Chaplain
Revenge . . . . .	Zanga
Romeo and Juliet . . . . .	Romeo
Which is the Man? . . . . .	Beauchamp

*Operas and Farces.*

Agreeable Surprise . . . . .	Compton
Duenna . . . . .	Antonio
Irish Widow . . . . .	Bates

Irish Widow . . . . .	Thomas
Linco's Travels . . . . .	{ Cymon Cuddy
Lying Valet . . . . .	Guttle
Mayor of Garratt . . . . .	Jollop
Miller of Mansfield . . . . .	Richard
Padlock . . . . .	Leander

Mr. Kedey, who was apparently an actor of some experience. Mrs. Kedey also appeared on a few occasions, as has been already stated, and had a benefit on the last night of the season, when a Mr. O'Reilly, from the Theatre Royal, Crow Street, Dublin, played *Fitzherbert* in the comedy and *Lingo* in the opera. Mr. Vaughan, after his return to the company,

played *Tybalt* and *Friar Laurence* in "Romeo and Juliet," *Palermo* in "Clementina," *Whittle* in the "Irish Widow," *Polydore* in the "Orphan," *Frederick* in the "Miser," *Gayless* in the "Lying Valet," *Sir John Lovelace* in the "New Peerage," *Capt. Driver* in "Oroonoko," *Sancho* in the "Duenna" and *Lord Sparkle* in "Which is the Man?"

It is not unlikely, however, that in spite of the combined strength of the Kenna family, the coming and going of a long list of actors and actresses, and the production of a number of new plays, the real attraction of the theatre in the Northern Liberties was the company of French rope-dancers and pantomimists that assisted in the entertain-

ments from the 26th of November, 1791, to the 16th of February, 1792. Mr. Du Moulain was the manager and one of the performers; Mr. La Valet the *Harlequin* and Mr. Anderson the *Pantaloon*. They sometimes assisted in the farces, Mr. Du Moulain being *Lightfoot*, Mr. Anderson *Mopsus* and Mr. La Valet the *Clown* in "Linco's Travels," and Mr. Anderson the *Clown* in "Florizel and Perdita." Subsequently there was a change in the company, Mr. Villeroy becoming the *Pantaloon* and Mr. Clumsy the *Clown*. Mrs. Villeroy was then the *Columbine*. The feature of the company, however, was "the young Florentine," the rope-dancer. At the time a delegation of Indian chiefs, belonging to the Five Nations, was visiting Philadelphia to see the Great Father. A number of the performances in January, 1792, were advertised as "by desire of the Indian chiefs," and even "positively" by their desire. Mr. Partridge seems to have had charge of the savages. Partridge not only acted himself, playing *Mawworm* in the "Hypocrite," but he put the chiefs on the stage, who gave the terrapin dance, the beaver dance, the buffalo dance and a war dance. The last mention of the Indians in connection with the theatre was on the 9th of April, when the "Jealous Wife" and the "Ghost" were advertised as "at the request of Farmer's Brother, head chief of the Five Nations."

When the season was about to close Mr. Godwin reappeared, playing *Jaffier* in "Venice Preserved" and *Old Philpot* in the "Citizen," on the 14th of April. He delivered an address on the occasion relative to "his performing in this city twenty years past." He afterwards played *Lovegold* in the "Miser," *Chamont* in the "Orphan," *Mr. Vandercrab* in the "New Peerage," *Isaac Mendoza* in the "Duenna," *Sharp* in the "Lying Valet," *Prattle* in the "Deuce is in Him" and the *Old Man* and the *Drunken Man* in "Lethe," and recited the "Lecture on

Heads." In the twenty years and more to which he referred Godwin had been the most complete representative of the strolling player and manager on this continent. He had been with the American Company in its early days and had again joined it when it was in exile in Jamaica. He had opened the first theatre at Savannah and sought to place the stage upon a permanent basis at Charleston. Now his career, so far as I have been able to trace it, comes to an end. Godwin's history shows how small were the rewards of the poor player and manager during the epochs immediately preceding and following the Revolution.

Soon after the Kenna organization retired from the Northern Liberties the Old American Company returned to the Southwark for the brief culminating season in its history.

## CHAPTER XXIV.

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### RING OUT THE OLD.

THE OLD AMERICAN COMPANY IN PHILADELPHIA—ROBINSON'S COMEDY,  
"CONSTITUTIONAL FOLLIES"—OPPOSITION TO THE COMPANY—MRS.  
HENRY HISSED—THE VIRGINIA COMPANY—MR. BIDDLE—RETIRE-  
MENT OF MR. WIGNELL AND MR. AND MRS. MORRIS.

WHEN the long Kenna season at the theatre in the Northern Liberties was still in the future, the Old American Company reappeared at the theatre in Southwark for what was to prove an interesting and eventful engagement. The change in the seat of government from New York to Philadelphia had just been effected, and the players followed the officials from capital to capital. This was probably agreeable to President Washington, who was fond of the theatre and frequently occupied the east stage-box, which was fitted up expressly for his reception. Over the front of the box was the United States coat-of-arms and the interior was gracefully festooned with red drapery. The front of the box and the seats were cushioned. According to John Durang, Washington's reception at the theatre was always exceedingly formal and ceremonious. A soldier was generally posted at each stage-door; four soldiers were placed in the gallery; a military guard attended. Mr. Wignell, in a full dress of black, with his hair elaborately powdered in the fashion of the time and holding two wax candles in silver candlesticks, was accustomed to receive the President

at the box-door and conduct Washington and his party to their seats. Even the newspapers began to take notice of the President's contemplated visits to the theatre. On the 4th of January, 1791, the *Federal Gazette* announced that Washington would attend the performances of the "School for Scandal" and the "Poor Soldier" on the following evening, and on the 6th the paper printed a criticism of the acting in both pieces. Never, it was said, were these favorite entertainments performed with more spirit and justness. Wignell as *Joseph*, Harper as *Charles*, Morris as *Sir Oliver*, Ryan as *Moses* and Mrs. Morris as *Lady Teazle*, all fully equalled, if they did not exceed their former excellence. Henry's *Sir Peter* was declared to be an inimitable piece of acting. "It is scarcely possible," said his enthusiastic critic, "to form an idea of stage excellence superior to it." Mrs. Henry shone in a new character, that of *Mrs. Candour*, which, however well conceived and justly represented the critic may have thought it, only the presence of Washington at the play-house could have induced her to accept at all. Even "this judicious actress" could scarcely fail to be pleased at being told by the *Federal Gazette* that her envenomed darts of slander, shot from behind the masked battery of good nature, and her malicious insinuations under the disguise of friendship were very justly expressed in spite of the fact that she must have considered the part so far beneath her abilities. The "Poor Soldier," it was also said, was as usual received with the most ample testimonies of applause. Wignell was himself as *Darby*. Henry, Harper and Ryan as *Patrick*, *Fitzroy* and *Father Luke* gave great satisfaction. Mrs. Morris played *Kathleen* with great spirit. But however happy Mrs. Henry's critic may have been to see her brought forward in a character for which he thought her vocal powers so admirably fitted her, the part of *Norah* was one that she detested.

It is probable the *Federal Gazette* told the simple truth when it said her songs in the role were truly enchanting, but they were not intended either for her critic or the public—they were her tribute to the great man in the stage-box. Indeed, this season Washington alone seemed able to extort from the capricious actress the full display of her powers, and as the “*Tempest*” was also one of his favorite pieces, it may be assumed that his presence at the theatre on the 2d of February secured her this bit of rhymed admiration of her *Ariel*, printed in the *Federal Gazette* of the 3d:

Not feign'd, but real magic powers you share—  
 Divine your song, and soft your graceful air;  
 The one commands us as the other charms,  
 And *Ariel* sways with unresisted arms.  
 Well pleas'd, your well-earn'd liberty we see,  
 But lost is ours—th' enchanted slaves are we.

The Southwark Theatre was reopened for the season of 1790–91 on the 8th of December and remained open until midsummer. At

LIST OF PERFORMANCES.

1790.

Dec. 8—Clandestine Marriage

Garrick and Colman

Who's the Dupe? . . . Mrs. Cowley

10—Busybody . . . Mrs. Centlivre

High Life Below Stairs . Townley

13—Suspicious Husband . . . Hoadly

Poor Soldier . . . . . O'Keefe

15—Douglas . . . . . Home

Prisoner at Large . . . O'Keefe

16—Douglas.

Prisoner at Large.

20—More Ways Than One

Mrs. Cowley

22—Romeo and Juliet . . . Shakspeare

Miller of Mansfield . . . Dodsley

27—Romeo and Juliet.

Miller of Mansfield.

first the production of familiar pieces followed each other in rapid succession, nothing new to Philadelphia, not even an afterpiece, being attempted until February. Some of these productions, the comedies of O'Keefe and Sheridan especially, were exceedingly popular. Dunlap's “*Father*” and Humphreys' “*Widow of Malabar*” were at least worthy the single performance that was ac-

corded them respectively. It is not unlikely, however, that the familiar pieces were more acceptable than the new productions that were brought forward this season. Almost without exception these were make-shifts. The first of them was "Patie and Roger," an alteration by Tickell from the "Gentle Shepherd" of Allan Ramsay. It had been presented at Drury Lane in 1781, with music by Mr. Linley, but Mr. Tickell's alterations were made without judgment, and there is no apparent reason for its reproduction in America. The next new afterpiece was called the "Rival Fools; or, A Trip to Tunbridge." This was, perhaps, an adaptation of Cibber's unsuccessful comedy, the "Rival Fools," in which the hero went fishing for millers' thumbs. Then came Paul Joddrell's sketch, "Seeing's Believing," which had been performed with success at the Haymarket in 1783, and long continued to be a favorite afterpiece.

- Dec. 29—Wonder . . . . Mrs. Centlivre  
       Hob in the Well . . . . Cibber  
 31—King Henry IV . . . Shakspeare  
       Prisoner at Large.
1791.  
 Jan. 3—Roman Father . . . Whitehead  
       True-Born Irishman . . Macklin  
       5—School for Scandal . . Sheridan  
       Poor Soldier.  
       7—She Stoops to Conquer. Goldsmith  
       Hob in the Well.  
       10—Mourning Bride . . . Congreve  
       Apprentice . . . . . Murphy  
       14—Miser . . . . . Fielding  
       Citizen . . . . . Murphy  
       17—West Indian . . . Cumberland  
       Catharine and Petruchio. Shakspeare  
       19—School for Scandal.  
       Rosina . . . . . Mrs. Brooke  
       21—West Indian.  
       Catharine and Petruchio.  
       24—Richard III . . . . Shakspeare  
       Mayor of Garratt . . . . Foote  
       26—Father . . . . . Dunlap  
       Dead Alive . . . . . O'Keefe  
       29—Julius Cæsar . . . . Shakspeare  
       Hob in the Well.  
       31—English Merchant . . . Colman  
       Ghost . . . . . Mrs. Centlivre
- Feb. 2—Tempest . . . . . Dryden  
       Neptune and Amphitrite.  
       Musical Lady . . . . . Colman  
       4—Douglas.  
       Patie and Roger . . . . Tickell  
       7—Orphan of China . . . Murphy  
       Guardian . . . . . Garrick  
       9—Widow of Malabar . . Humphreys  
       Padlock . . . . . Bickerstaff  
       11—Beaux' Stratagem . . . Farquhar  
       Guardian.  
       14—She Stoops to Conquer.  
       Ghost.  
       18—Isabella . . . . . Southerne  
       Prisoner at Large.  
       23—Chances . . . . . Garrick  
       Love in a Camp . . . . O'Keefe

- Feb. 25—Busybody.  
Guardian.
- March 2—Grecian Daughter . . . Murphy  
Rival Fools . . . . . Cibber  
7—Chances.  
Catharine and Petruchio.
- 11—More Ways Than One.  
Seeing's Believing . . . Joddrell
- 16—Tamerlane . . . . . Rowe  
Irish Widow . . . . . Garrick
- 18—Recruiting Officer . . . Farquhar  
Apprentice.
- 23—Orphan . . . . . Otway  
Rival Fools.
- 28—Suspicious Husband  
Irish Widow.
- April 1—Hamlet . . . . . Shakspeare  
Seeing's Believing.  
5—Drummer . . . . . Addison  
Poor Soldier.  
9—Gamester . . . . . Moore  
Two Misers . . . . . O'Hara
- 12—West Indian.  
Two Misers.
- 15—She Stoops to Conquer.  
Two Misers.
- 27—Recess.  
Inkle and Yarico . . Colman, Jr.  
(Mr. Hallam's Benefit.)
- May 5—Gallery of Portraits.  
Belle's Stratagem . Mrs. Cowley  
Two Misers.  
(Mrs. Morris' Benefit.)  
9—Chances.  
Deserter . . . . . Dibdin  
(Mrs. Harper's Benefit.)
- 12—West Indian.  
Poor Soldier.  
(Benefit of sufferers by the late fire.)
- 19—Selima and Azor . . . . Collier  
Death of Harlequin.  
As it Should Be . . . . Oulton  
(Mr. Henry's Benefit.)
- 26—Dramatist . . . . . Reynolds  
Critic . . . . . Sheridan  
(Mr. Wignell's Benefit.)

When the benefits began, Mr. Hallam started with a new piece that he called the "Recess; or, The Masked Apparition," and to the "Recess" Mr. Harper added O'Keefe's "Little Hunchback," which was then produced for the first time in this country. Mrs. Morris' "Gallery of Portraits; or, The World as it Goes" was described as partly original. Mr. Henry offered W. C. Oulton's comic farce, "As it Should Be," a pleasant trifle that had been originally produced at the Haymarket in 1789, and Mr. Wignell followed with the first production in America of a comedy by Frederick Reynolds, the "Dramatist." It was first acted in Covent Garden, in 1789, with great success, and was equally successful here. It may be assumed that Wignell was the original *Vapid* on the American stage. Mr. Martin's choice of a new piece was Bates' "Rival Candidates," a comic opera that had been received with great

applause at Drury Lane, but was soon forgotten. Mrs. Henry played *Sophia Seymour* in the "Toy" for Martin's benefit, and the beneficiary recited an "occasional address." "Constitutional Follies," produced by Mr. Robinson, was from his own pen. Postponements during the season on account of illness were frequent. The indisposition of Mr. Hallam delayed the bill advertised for the 12th of January until the 14th; the production of "Julius Cæsar" was first announced for the 28th; Mrs. Henry's illness caused the postponement of "Isabella" and the "Prisoner at Large" from the 16th to the 18th of February; Garrick's "Chances" and "Guardian" went over from the 21st to the 23d; again on the 4th and the 14th of March there were no performances because of the illness of Mrs. Henry;

on the 25th Mrs. Morris was ill, causing a postponement until the 28th; Mr. Hallam's benefit was announced for the 25th of April, and Mr. Henry's was delayed from the 16th to the 19th of May; Mr. Morris advertised "Cymbeline" and "Neck or Nothing" for the 23d,

May 27—Recess.

Little Hunchback . . . O'Keefe  
(Mr. Harper's Benefit.)

June 2—Dramatist.

Thomas and Sally . . Bickerstaff  
True-Born Irishman.

(Mr. Woolls' Benefit.)

6—Rivals . . . . . Sheridan

Darby's Return . . . . Dunlap  
Rosina.

(Mr. Morris' Benefit.)

9—School for Scandal.

Invasion . . . . . Pilon  
(Mr. Hammond's Benefit.)

13—Toy . . . . . O'Keefe

Harlequin Shipwrecked.

Rival Candidates . . . . Bate  
(Mr. Martin's Benefit.)

16—Belle's Stratagem.

Rival Candidates.

(Mrs. Gee's Benefit.)

20—Word to the Wise . . . . Kelly

Patie and Roger.

(Mrs. Hamilton Benefit.)

25—Conscious Lovers . . . . Steele

Inkle and Yarico.

(Miss Tuke's Benefit.)

30—Constitutional Follies . Robinson

Deserter.

(Mr. Robinson's Benefit.)

July 7—Provoked Husband . . Vanbrugh

Birth of Harlequin.

(Durang, Vaughan, Heard and  
Mrs. Rankin's Benefit.)

11—Clandestine Marriage.

Birth of Harlequin.

(Mr. Hammond's Benefit.)

but because of the illness of Mr. Hallam he was compelled to change his bill and delay the performance until the 6th of June; in the meantime Mr. Woolls' benefit was postponed from the 30th of May to the 2d of June, and Mr. Robinson delayed the production of his comedy from the 27th to the 30th of June. Beginning with Mrs. Gee's benefit, on the 16th, fire engines played on the walls and roof of the theatre to make the house cool at night. In the masquerade in the "Belle's Stratagem," on the 5th of May, Mrs. Gee gave a hunting song in the character of *Diana*, and the "Tally Ho!" was sung by Mrs. Wilson.

Few casts were printed in the newspapers during the season. Although the "Clandestine Marriage" was played on the first night

CLANDESTINE MARRIAGE.	and the last, it	BIRTH OF HARLEQUIN.
Lord Ogelby . . . Mr. Hallam	was only because	Dismal . . . . . Mr. Harper
Sterling . . . . . Mr. Morris	Mr. Hammond	Pantaloon . . . . . Mr. Robinson
Sir John Melville . . Mr. Harper	took a second	Fop . . . . . Mr. Hammond
Brush . . . . . Mr. Martin	benefit that the	Harlequin Pigmy . Master Durang
Canton . . . . . Mr. Robinson	cast on the lat-	Enchanter . . . . . Mr. Woolls
Serg't Flower . . . Mr. Woolls	ter occasion was	Harlequin . . . . . Mr. Durang
Trueman . . . . . Mr. Vaughan	preserved. This and the cast of the "Birth	Market Woman . . Mr. Martin
Mrs. Heidelberg . Mrs. Rankin	of Harlequin" are valuable in showing	Airy Spirit . . . . . Mrs. Gee
Fanny . . . . . Mrs. Gee		Columbine . . . . Mrs. Durang
Betty . . . . . Mrs. Hamilton		
Nancy . . . . . Miss Tuke		
Miss Sterling . . . Mrs. Morris		

who were with the company when the engagement closed. The new names are those of Messrs. Robinson, Vaughan and Hammond, Master Durang and Mrs. Rankin and Mrs. Gee. Robinson was probably a West India actor; Vaughan had been with the Kenna company; Hammond is impossible of identification; Master Durang was Ferdinand Durang; Mrs. Rankin was probably the wife of the actor who was with the Kennas, and Mrs. Gee was an English woman lately arrived from London with two little children dependent upon her.

Mrs. Gee's brief history on the American stage has some interesting features. She made her first appearance on Saturday, April 9th, as *Harriet* in the "Two Misers." It was her first appearance on any stage, but she must have been regarded as a very promising *debutante*, as an "occasional address" was spoken by Mr. Wignell previous to her *debut*, in which she was introduced to the public in these complimentary lines:

This night our college opes its magic door,  
To a new student in dramatic lore.  
With anxious heart and emulous to please,  
Nor yet insensible to gen'rous praise,  
A female candidate for favor sues;—  
Humble her hopes and humble are her views.  
To your indulgence she directs her claim,  
And, if you'll spare her faults, she'll ask not fame.  
Protect her, then, ye patrons of the stage,  
Nor view her efforts with the critic's rage,  
Your influence still can modest merit raise,  
Your care mature the genius she displays;  
To your own sex, ye fair, this tribute's due;  
And gallantry assures it, sirs, from you.

After her *debut* one of the newspapers said that her person was agreeable, her countenance interesting, her voice melodious and her manner animated, and voiced the general sentiment that her performance gave a happy presage of the future. A few days later, however, it was said that Mrs. Gee sang with better effect in the City Concert than the night before in the theatre. After the season closed she went South, appearing in the title-role of Mrs. Brooke's "Rosina," at Richmond, on the 17th of October, 1791. The play on that occasion was the "Foundling," with Mr. Cleland, from London, in the principal part, and Mr. Courtney, also from London, as *Captain Melville*, in the opera.

Previous to the production of "Constitutional Follies; or, Life

in Demerara," the *Federal Gazette* printed a preliminary notice, in which dramatic writing in this country was advocated, and the

CONSTITUTIONAL FOLLIES.

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Roebuck . . . . .	Mr. Harper
Rattle . . . . .	Mr. Martin
Murphy . . . . .	Mr. Wignell
Doctor . . . . .	Mr. Hammond
Cæsar . . . . .	Mr. Vaughan
Coramantee . . . . .	Mr. Durang
Captain Canefield . . . . .	Mr. Henry
Mrs. Rattle . . . . .	Miss Tuke
Mrs. Canefield . . . . .	Mrs. Hamilton
Bina . . . . .	Mr. Robinson
Mrs. Heartfree . . . . .	Mrs. Morris

hope expressed that the beginners would not be dispirited by too little indulgence. The same journal afterward said the comedy was performed before a full house with great applause. The scene was laid in Demerara. According to the brief synopsis printed in the newspapers, *Mrs. Heartfree*, a young

widow of sensibility, is struck with the good qualities of *Mr. Roebuck* and gives him her heart, and, once a rake, *Roebuck* is reclaimed by his attachment to *Mrs. Heartfree*. That the course of true love may not run smooth, the *Doctor*, a cunning, plausible rascal, endeavors to supplant *Roebuck* in *Mrs. Heartfree's* esteem, while *Mrs. Rattle*, a West India married lady of fourteen, without education and ignorant of the world, in the innocence of her heart also conceives a warm attachment for *Roebuck*, who is too much a man of honor to take advantage of this affection. *Mr. Rattle* is a thoughtless prodigal, who treats his wife as a child. The *Doctor* fails in his scheme for supplanting *Roebuck*; *Mr. Rattle* is convinced of the impropriety of his conduct in the little attention he pays to his wife, and by a change in his behavior regains her affections, and the lovers are made happy. Without being essential to the plot, *Captain* and *Mrs. Canefield* by their oddity contribute some amusing scenes, the part of the *Captain* being described as particularly well drawn. *Murphy* is *Roebuck's* Irish servant. The plot, however, did not prove interesting to Philadelphia critics and play-

goers. The only performer mentioned in the criticism of the *Federal Gazette* was Mrs. Morris, of whom it was said she "left too fair an opening to the prompter's exertions."

The only cast printed in the newspapers during the season, apart from those already given, was that of the "Recess." It was played only twice, once for Mr. Hallam's and once for Mr. Harper's benefit, but the performance was reviewed at considerable length in some of the newspapers. Martin, it was said, at times showed feeling, and Miss Tuke in several scenes gave pleas-

ure, particularly in the wrangling scene with her lover. Hammond, the critic said, with application will improve—there is room! Mrs. Gee wanted confidence and, consequently, ease and grace. Mrs.

RECESS.

Don Gusman . . . . .	Mr. Harper
Don Ferdinand . . . . .	Mr. Martin
Don Pedro . . . . .	Mr. Hammond
Don Carlos . . . . .	Mr. Wignell
Muskato . . . . .	Mr. Hallam
Donna Marcella . . . . .	Miss Tuke
Donna Aurora . . . . .	Mrs. Gee
Beatrice . . . . .	Mrs. Morris

Morris was, as usual, full of life and animation, Mr. Wignell excelled in low comedy, and Mr. Hallam frequently excited the laughter of the audience by his humorous acting. Dramatic criticism became frequent during this season. The *General Advertiser*, of the 21st of February, said of Mrs. Henry's performance of the interesting character of *Isabella* that it gave great satisfaction and fully equalled the most sanguine expectations; Mr. Henry gave a just idea of the rigidly austere *Baldwin*; Wignell well filled the part of the generous and tender *Villeroy*, and Harper as *Carlos* and Hallam as *Biron* deserved commendation. The audience, the critic declared, bore the most unequivocal testimony to the merits of these performers by tears and silence. When "She Stoops to Conquer" was given on the 15th of April the same journal said that Wignell as *Tony Lumpkin* entered fully into the

spirit of the character and performed every part of it with great humor; Mr. Morris as *Hardcastle* met and deserved applause, "yet 'twas easy to see Morris through old *Hardcastle*."

'Horatio—Dorak—Falstaff—still was Quin.'

Mr. Harper as *Marlow* had studied his part, to which he did justice; Mrs. Hamilton as *Mrs. Hardcastle* was justly applauded, "but part of the audience had seen Mrs. Harper in that character," and Mrs. Morris as *Miss Hardcastle* acted with great truth and animation. Miss Tuke as *Miss Neville* was less tenderly treated. Nothing, the critic said, appeared to move her—not even unexpectedly meeting with her lover; if anything could excuse her want of animation in that part of the piece it was the perfect coldness of Mr. Martin as *Hastings*. For the "Two Misers," which was the afterpiece, it was said the scenery was new and striking and the dresses well chosen. Mrs. Gee as *Harriet* sang with softness and expression, but Mrs. Wilson as *Jenny* met with an accident just before the curtain rose and limped in consequence, but performed her character with great life and animation. Subsequently the same critic said of Mrs. Wilson, as *Wowski* in "Inkle and Yarico," that she performed the part with great truth and real humor, but "was too hideous to receive the applause she merited." Mrs. Gee as *Narcissa* sang with expression, her second song being encored, and *Sir Christopher Curry*—Henry—could not have been better filled. Of Miss Tuke as *Yarico* the critic said he had never seen her perform with such feeling, but he added, "her dress might have been better chosen—it was not *Yarico's* dress, and her complexion was of a piece with it." When the "Dramatist" was given for the first time in this country for Mr. Wignell's benefit the full cast was not printed, but Miss Tuke, who probably played *Mariana*, was again commended

for her vivacity, while Henry as *Ennui* "filled the character, *outré* as it is, with great propriety," and Wignell as *Vapid* "supported the character with inimitable humor and spirit." What adds peculiar interest to these strictures and commendations is the fact that this season marked the beginning of dramatic criticism in America.

The dramatic criticism of the period was still further supplemented by popular clamor which ascribed a narrow policy to the management of the Old American Company and found expression through the newspapers. As early as the 8th of February, 1791, a member of the Dramatic Association wrote to Hallam and Henry through the *Federal Gazette*, asking whether they had been and were still willing to receive any performers upon reasonable terms. The managers answered in the affirmative through the *Daily Advertiser*, defining "reasonable terms" to include performers whose engagement would be justified by public opinion of their merit and by the finances of the company. They acknowledged their indebtedness to the Dramatic Association, but thought it impracticable to enter into a full consideration of their conduct in the newspapers. The letter in the *Gazette* was a strong one. The managers were informed that the friends of the drama had become so much dissatisfied with the want of attention to their promises relative to strengthening their company by good actors from Europe, that it was determined publicly to exhibit the resentment that was felt. The writer said there were seven or eight good actors in Virginia who came to America with the avowed purpose of joining the company, encouraged thereto by a friend of Mr. Hallam. The managers were told it was certain they had refused to engage any of these performers, although persons who had seen them in Virginia declared them equal in abilities to any of the American

Company. "This being the case," the writer continued, "you cannot flatter yourselves with the hope of further indulgence for some of your company, but on the contrary may depend upon hiss! hiss! hiss! off! off!"

The Virginia Company of comedians to whom the foregoing allusion was made was under the direction of Bignall and West. Both

LIST OF PERFORMANCES.

1790.

- Oct. 18—Know Your Own Mind . Murphy  
Farmer . . . . . O'Keefe  
21—Wonder . . . . . Mrs. Centlivre  
Farmer.  
28—Venice Preserved . . . . . Otway  
Poor Soldier . . . . . O'Keefe

men were highly appreciated in Virginia. As early as August, 1790, they gave the "Evening Brush" at Richmond, the announcements being made by hand-bills. In a communication in the

*Independent Chronicle* in regard to these entertainments, a correspondent said it was acknowledged that Mr. Bignall was the best per-

KNOW YOUR OWN MIND.

Millamour . . . . . Mr. Bignall  
Old Bygrove . . . . . Mr. Lewis  
Malvil . . . . . Mr. Biddle  
Sir Henry Lovewit . Mr. Richards  
Sir John Millamour . Mr. Tobine  
Capt. Bygrove . . . Mr. Walpole  
Charles . . . . . Mr. Diddep  
Dashwood . . . . . Mr. West  
Lady Bell . . . . . Mrs. West  
Lady Jane . . . . . Mrs. Hyde  
Mrs. Bromley . . . Mrs. Lewis  
Mad. La Raige . . . Miss Wade  
Miss Neville . . . Mrs. Bignall

former on the continent. Mr. West attracted notice by his songs. How long this company remained at Richmond it is impossible to

FARMER.

Old Blackberry . . Mr. Biddle  
Capt. Valentine . . Mr. West  
Rundy . . . . . Mr. Lewis  
Lawyer Fairly . . . Mr. Walpole  
Col. Dormant . . . Mr. Richards  
Flummery . . . . . Mr. Tobine  
Stubble . . . . . Mr. Diddep  
Jimmy Jump . . . Mr. Bignall  
Louisa . . . . . Mrs. Hyde  
Molly Maybush . . Miss Wade  
Landlady . . . . . Mrs. Davids  
Betty Blackberry . Mrs. Bignall

say, as the performances were seldom advertised in the newspapers. I have been able to find the announcements for only three nights, in one of which the casts were printed. In one of these Bignall and West regretted the imperfect state of the drama in this part of the world, and promised to augment their force, offering

liberal salaries to "persons of figure and education" inclined to make the stage their profession. Some of the performers, as Lewis, Tobine, Mrs. Hyde and Mrs. Davids, had been with the Baltimore Company. Whatever the length of their stay in Richmond at this time, Mr. and Mrs. West and Mr. and Mrs. Bignall excited a local poet into singing their praises in extravagant terms. These lines appeared in the *Independent Chronicle* on the 24th of November:

The theatre demands our praise supreme ;  
 Ah ! may my song be equal to my theme.  
 And hark ! a second Siddons charms each heart,  
 Nature in her is closely link'd with art—  
 The name of West should every tongue employ,  
 She comes to give us pain which leads to joy.  
 Nor less his merit claims the muse's art,  
 Whose talents are imprinted on each heart.  
 The husband's vocal power attention gain,  
 Soft as the accent of Thalia's strain.  
 Bignall (Mrs.), thy frame was meant the stage to grace ;  
 Easy thy mien and beautiful thy face.  
 The comic muse to thee has liberal been,  
 And thou can'st well repay her in each scene.  
 Bignall, like Edwin, never fails to shine,  
 Great are his powers in each scenic line ;  
 Like him in humor gains our just applause  
 And ranks the foremost in the comic cause.

In spite of this extravagant praise it is certain that at this time there were not seven or eight actors in Virginia equal in merit to a corresponding number of the Old American Company. It is not surprising, therefore, that Hallam and Henry answered that they had exerted themselves to obtain good actors from Europe ; that the performers in Virginia were not encouraged to come by any person authorized to use the name of the managers, though two of them were authorized to use the name of a friend of Mr. Hallam as an introduction ; that they had accepted the overtures of these performers, who, however, preferred

establishing an independent theatre in the Southern States, and finally that one of the Virginia Company on a visit to Philadelphia disavowed any disposition to join the Old American Company, but took from the Philadelphia stage an actor who was under articles, and afterwards, by letters and offers of high terms, had attempted to seduce others. In the main these statements were true, but to place the matter beyond dispute Hallam and Henry placed all the written proofs in their possession with the publisher of the *Federal Gazette*. These documents were attacked in the *General Advertiser*, of the 18th of February, 1791, by "One of Many," who said that among them was a letter from a man and wife in England offering their services, but as they claimed some parts in which the proprietors thought they excelled, the negotiations fell through. As two years had since elapsed without renewed efforts to secure performers from England, the claim of the managers that they had exerted themselves to that end had little force. In regard to the second point in Hallam and Henry's answer, "One of Many" said that the person who gave encouragement to the comedians in Virginia was Hallam's sister—presumably Mrs. Mattocks. It is probable this encouragement took a stronger form than a mere introduction. The real reason why Bignall and West were not engaged was undoubtedly because of the inadequate salaries paid by Hallam and Henry. "One of Many" declared that these performers were offered only two guineas per week, which, Hallam said, was the highest he paid. It was afterwards ascertained that Mr. and Mrs. Harper had more. Finally it was asserted in the communication in the *General Advertiser* that the person drawn off from the Old American Company was Hallam and Henry's tailor. This statement was not true, the seceding member being Mr. Biddle.

Charles Biddle came to the United States in 1785 with Henry's contingent of the Old American Company. He made his first appearance in this country in New York as *Bates* in the "Gamester," on the 21st of November, 1785. He retired from the company during or at the close of the season of 1790 at the Southwark Theatre, Philadelphia, his last recorded part being the *Bramin* in the "Widow of Malabar." Biddle's best parts were Scotchmen. He died at Richmond, on the 27th of November, 1791. The spiteful declaration that he was Hallam and Henry's tailor can only be explained upon the theory that he added to a slender income by plying that humble vocation in the theatre.

A spitefulness similar to that shown in the allusion to Biddle as Hallam and Henry's tailor was manifested towards some of the other members of the company, with the purpose of holding the managers up to ridicule. When the "School for Scandal" was given on the 5th of January, "A Friend to the Drama" wrote to the *Federal Gazette* in

## MR. BIDDLE'S PARTS.

*Plays.*

Busybody . . . . .	Sir Jealous Traffic
Cato . . . . .	Lucius
Clandestine Marriage . . . .	Sergt. Flower
Constant Couple . . . . .	Vizard
Contrast . . . . .	Jessamy
Duenna . . . . .	Jerome
English Merchant . . . . .	Messenger
Fashionable Lover . . . . .	Colin
Father . . . . .	Ranter
Gamester . . . . .	Bates
Hamlet . . . . .	Osric
Heiress . . . . .	Blandish
Know Your Own Mind . . . .	Melville
Love in a Camp . . . . .	Quiz
Love in a Village . . . . .	Sir William Meadows
Much Ado About Nothing . . .	Don John
Romeo and Juliet . . . . .	Benvolio
School for Scandal . . . . .	Sir Benjamin Backbite
Siege of Damascus . . . . .	Daran
Tempest . . . . .	Trinculo
Widow of Malabar . . . . .	Bramin

*Farces.*

Cross Purposes . . . . .	Robin
Darby's Return . . . . .	Father Luke
Deserter . . . . .	Russet
Farmer . . . . .	Old Blackberry
Ghost . . . . .	Sir Jeffrey Constant
Love a la Mode . . . . .	Sir Archie MacSarcasm
Madcap . . . . .	Thomas
Register Office . . . . .	Scotsman
Rosina . . . . .	Irishman
Shakspere Jubilee . . . . .	Luke

pretended justification of Hallam and Henry, saying they showed a wish to give satisfaction by Harper's double as *Charles* and *Crabtree*. As President and Mrs. Washington visited the theatre that night, the writer added that it was thought expedient to post Mr. Hallam in the boxes to keep order. The correspondent said the same desire to please was afterwards shown in Mrs. Hamilton's double of *Lady Rusport* and *Mrs. Fulmer* in the "West Indian," the sagacious managers discovering that she would do more justice to both characters than Mrs. Henry could have done to either—consequently her *ladyship* was left out the piece. A like anxiety was conspicuous in the "animated" Robinson's *Captain Dudley*, Mr. Hallam's modesty convincing him that Robinson's performance of the character would be superior to his own. Their desire to please, it was said, was not less discoverable when the "lustre" of Mrs. Hamilton again shone forth in the amiable character of *Dorinda*, and Mrs. Durang's in that of *Lady Bountiful*. Mrs. Henry having obligingly relinquished *Cherry* to Miss Tuke, it was further remarked, the performance of the "Beaux' Stratagem" was thus rendered complete. In "She Stoops to Conquer," the writer said that the condescending managers, relying on the superiority of the theatrical powers of Robinson as *Sir Charles Marlow* and Martin as *Hastings*, gave up their usual parts to these gentlemen as a measure intended in an extreme degree to promote the amusement of the audience. Still, it was asserted with mock earnestness, the scribblers in the newspapers would with unprovoked malice wound the sensibilities of Mr. Hallam and injure the fine feelings of Mr. Henry.

It was Mrs. Henry, however, who was the real object of attack. The complaint against her was her failure to meet the reasonable wishes of the public. Because she could be a very pleasing performer

it was urged that she ought to be—that it was unpardonable in her to oblige the management to thrust Mrs. Hamilton forward in characters out of her power in which Mrs. Henry could be extremely pleasing. “A Friend to the Drama” gave expression to the public discontent with her conduct in his own peculiar way in the letter already cited. Mrs. Henry, he said, unfortunately resides so far distant from the theatre that attendance to her duty there might prove injurious to her health, in which the public takes a deep interest—she lived in a two-story brick house immediately back of the theatre. To this the writer added that although she was said by some envious persons to possess a small share of caprice, and by others was considered of a rather captious disposition, “the extreme pains she has always taken to please the audience, and her obliging condescension on every occasion, leave the public under great obligations to her.” She found earnest defenders however, and her health was really delicate. On the 28th of February “Theatricus” wrote to the *Federal Gazette* in her behalf, saying that she had long been known to be a woman of delicate health, and as she generally appeared in characters that required the greatest exertion—tragedy and opera—it could not be a matter of surprise that she was unable to appear in every play. The writer said he had the pleasure of her acquaintance, and had often heard her declare that she was at all times willing to perform “second” with any lady in the company on the principle of reciprocity. The editor of the *Gazette* thought this declaration of her willingness to perform secondary parts ought to conciliate every mind. When “Tamerlane” and the “Irish Widow” were given on the 16th of March, the *Gazette* warmly praised Mrs. Henry and Mrs. Morris as *Selima* and *Arpasia*, and Mrs. Wilson as the *Widow Brady*, but the feeling against Mrs. Henry ran very high,

and on that occasion an "unprincipled fellow in a front box," the *Gazette* said, "had the impudence to hiss one of the ladies." This was Mrs. Henry, of course. She demanded in what manner she had offended and retired, but was called back. The *Gazette* account of this incident excited the ire of "A Friend to a Theatre," who wrote to the paper, but his communication being rejected he secured its publication in Bache's *General Advertiser*. Mr. Andrew Brown, the publisher of the *Federal Gazette*, thereupon explained that he had declined to print the communication because he had learned that Mrs. Henry was about to bring an action against the person who had hissed her, and he added that the publication was improper and cowardly, and said that none but "the base traducer of Washington" could be capable of it. Brown, in consequence, was savagely attacked by "A Real Friend to a Theatre" in the *Independent Gazetteer* for refusing to print the letter of "A Friend to a Theatre," the only point in this communication being that Brown knew that no action had been begun by Mrs. Henry and, consequently, the publication would not have been contempt of court. Another letter was printed in the *General Advertiser* on the 21st of April, in which the writer said he was well enough acquainted with the person who hissed Mrs. Henry to know he was incapable of any combination to drive her from the stage. His right to hiss was then argued at great length, the case of Macklin, 1774, being cited and applied. Mrs. Henry was thereupon exhorted to make proper submission for her offense in going off the stage when she was hissed by only a single person, and she was told she would find support should she behave well. To this "A Citizen" replied in the *Federal Gazette* that the right of an audience to hiss was not denied, but that the audience and common sense deny that right to an indi-

vidual. "Let the case of Mrs. Henry be inquired into," he said, "and it will be found to be as black a one on the part of a few as ever appeared in any country." "Mrs. Henry apologize! For shame!" he exclaimed. "The public do not want this—they generally consider her as an injured and insulted woman." This bitterness of feeling was carried so far that Mrs. Henry received threats on the morning of Mr. Henry's benefit that somewhat impaired her efforts at the outset that evening, through want of confidence, but she was met with such unequivocal marks of approbation that she soon regained her composure. Her second song in the opera on that occasion was her own composition. As the first of the many theatrical episodes in which the newspapers were used in conjunction with private effort to drive a performer from the stage, these persistent assaults upon Mrs. Henry stand out in bold relief. She was, no doubt, capricious and disobliging, but it is impossible to read the communications in the Philadelphia papers without reaching the conclusion that there was a sinister conspiracy in this case.

In the controversy concerning Mrs. Henry the original matters in dispute were almost lost sight of, but on the 5th of March the *Federal Gazette* announced that Messrs.

Bignall and West had been offered a fair trial on the Philadelphia stage, and that Mr. Henry was preparing to go to Europe early in the spring to bring over other performers. It is not likely either of these declarations was intended seriously, but that relating to Mr.

## MR. WIGNELL'S PARTS.

*Plays.*

Belle's Stratagem . . . . .	Flutter
Busybody . . . . .	Marplot
Cato . . . . .	Juba
Clandestine Marriage . . . . .	{ Lovewell Brush
Constant Couple . . . . .	Beau Clincher
Contrast . . . . .	Jonathan
Critic . . . . .	Dangle
English Merchant . . . . .	Spatler
Fashionable Lover . . . . .	Tyrrell
Father . . . . .	Dr. Quiescent

Gamester . . . . .	Lewson
Gustavus Vasa . . . . .	Arvida
Hamlet . . . . .	{ Ghost
	{ Laertes
Love in a Village . . . . .	Hodge
Lyar . . . . .	Papilion
Much Ado About Nothing . . . .	Don Pedro
Prisoner at Large . . . . .	Muns
Rivals . . . . .	Falkland
Roman Father . . . . .	Valerius
Romeo and Juliet . . . . .	Tybalt
School for Scandal . . . . .	Joseph Surface
She Stoops to Conquer . . . .	Tony Lumpkin
Siege of Damascus . . . . .	Phocyas
Tamerlane . . . . .	Monesses
Tempest . . . . .	Prospero
Widow of Malabar . . . . .	French Officer

*Operas and Farces.*

Darby's Return . . . . .	Darby
Deserter . . . . .	Simpkin
Duenna . . . . .	Isaac Mendoza
Ghost . . . . .	Trusty
Guardian . . . . .	Young Clackit
Love a la Mode . . . . .	Squire Groom
Love in a Camp . . . . .	Darby
Man and Wife . . . . .	Kitchen
Poor Soldier . . . . .	Darby
Robinson Crusoe . . . . .	Pantaloon
True-Born Irishman . . . .	Count Mushroom

Henry had serious results. The insincerity of the managers in both cases was demonstrated by events. Bignall and West were not given a trial on the Philadelphia stage, and Mr. Henry did not depart on his mission for a year. Indeed, it was a year to a day, Mr. Henry sailing on the brig *American Hero*, Captain McDougall, for Havre, on the 5th of March, 1792. According to Dunlap, who professed to have received his account of the affair from both Hallam and Wignell, this determination to send Henry to England, instead of Wignell, to whom the mission had been promised, caused Wignell's retirement from the company and the withdrawal of both Mr. and Mrs. Morris. When the announcement of Henry's intention to go to England appeared in the *Federal Gazette*, Wignell, Dunlap says, called on Hallam, and asked him if he had sanctioned the paragraph. "No," was Hallam's answer. "Who, then, authorized it?" Wignell demanded. "Henry, I suppose—it is his usual way," Hallam replied. It soon appeared, however, that Hallam had given his assent to the plan. "Mr. Henry is willing to go and Mr. Wignell is anxious to go," Hallam is quoted as saying. "If Mr. Henry goes, we can continue playing and maintain ourselves—if Mr. Wignell goes, we must shut

up." It is probable the differences were far deeper than a dispute about the English mission. Henry and Wignell had been rivals for years, and so, too, had

## MR. AND MRS. MORRIS' PARTS.

been Mrs. Henry and Mrs. Morris. The ladies were jealous of each other, and Wignell had always been the champion of Mrs. Morris. Wignell, too, instead of being only a sharer, had long aspired to become one of the management. Indeed, he seems to have accomplished something in that direction, for at this time he was the treasurer and financial manager of the company. Henry,

PLAYS.	MR. MORRIS.	MRS. MORRIS.
All in the Wrong . . . .		Belinda . . . . .
Belle's Stratagem . . . .	Hardy . . . . .	Letitia Hardy . . . .
Busybody . . . . .		Miranda . . . . .
Cato . . . . .	Juba . . . . .	Marcia . . . . .
Clandestine Marriage . . .	Sterling . . . . .	Miss Sterling . . . .
Constant Couple . . . .	Smuggler . . . . .	Lady Lurewell . . . .
Contrast . . . . .	Van Rough . . . . .	Charlotte . . . . .
Critic . . . . .	Sir C. Hatton . . . . .	Miss Dangle . . . . .
Earl of Essex . . . . .		Countess of Rutland . .
English Merchant . . . .	Freeport . . . . .	Lady Alton . . . . .
Fashionable Lover . . . .		Augusta Aubrey . . . .
Father . . . . .		Mrs. Racket . . . . .
Gamester . . . . .	Jarvis . . . . .	Mrs. Beverly . . . . .
Gustavus Vasa . . . . .	Trollio . . . . .	Cristina . . . . .
Hamlet . . . . .	Polonius . . . . .	Ophelia . . . . .
Heiress . . . . .	Alscrip . . . . .	Lady Emily . . . . .
Love in a Village . . . .	Woodcock . . . . .	Lucinda . . . . .
Lyar . . . . .	Old Wilding . . . . .	
Much Ado About Nothing . .	Dogberry . . . . .	Beatrice . . . . .
Prisoner at Large . . . .	Farmer Tough . . . . .	Rachel . . . . .
Provoked Husband . . . .		Lady Townly . . . . .
Rivals . . . . .	Sir Anthony . . . . .	Lydia Languish . . . .
Roman Father . . . . .	Tullus Hostilius . . . . .	Horatia . . . . .
Romeo and Juliet . . . .	Friar Laurence . . . . .	
School for Scandal . . . .	Sir Oliver . . . . .	Lady Teazle . . . . .
School for Wives . . . . .		Mrs. Belville . . . . .
She Stoops to Conquer . . .	Hardcastle . . . . .	Miss Hardcastle . . . .
Siege of Damascus . . . .	Eumenes . . . . .	Eudocia . . . . .
Tamerlane . . . . .	Dervise . . . . .	Arpasia . . . . .
Tempest . . . . .	Stephano . . . . .	Ariel . . . . .
OPERAS AND FARCES.		
Author . . . . .		Mrs. Cadwallader . . . .
Cross Purposes . . . . .	Grub . . . . .	
Darby's Return . . . . .		Kathleen . . . . .
Deserter . . . . .		Jenny . . . . .
Duenna . . . . .	Lopez . . . . .	Donna Louisa . . . . .
Ghost . . . . .	Clinch . . . . .	
Guardian . . . . .	Sir Charles Clackit . . . . .	Harriet . . . . .
Love a la Mode . . . . .	Beau Mordecai . . . . .	Lady . . . . .

Love in a Camp . . . . .	Norah . . . . .	however, told
Madcap . . . . .	Goodwill . . . . .	
Man and Wife . . . . .	Mr. Cross . . . . .	him his reign
Miss in her Teens . . . . .	Puff . . . . .	
Poor Soldier . . . . .	Kathleen . . . . .	should not be
True-Born Irishman . . . . .	Major Gamble . . . . .	Mrs. O'Dogherty . . . . .
		long, and Wig-

nell at once forced the issue at a meeting of the shareholders. "I represented to the meeting," he is reported by Dunlap as saying, "the promise given me and the arrangements I had made in consequence of that promise. I repeated the threat of Mr. Henry to destroy me, and the mode in which I understood he intended to accomplish it—by bringing over an actor to supersede me in my business, which, by keeping me out of the management, he could effect, as by casting new plays he could bring a new performer into public favor and thereby ruin me in my profession. I therefore demanded either to be made a joint partner, purchasing at their own price and without asking credit, or to be appointed the company's agent." Both propositions were declined by the two managers, and thereupon Wignell resigned and Mr. and Mrs. Morris went with him. It is probable, however, that the project for a new theatre in Philadelphia had already taken shape, and that much of the opposition shown towards Hallam and Henry during the season was in furtherance of this design, with a side issue manifested in the hostility towards Mrs. Henry by the friends of Mrs. Morris. In any other view of the case, the extreme bitterness that was shown throughout the controversy is inexplicable. Henry, however, was in no hurry to depart upon his mission, and it is doubtful if the new theatre in Philadelphia had not been destined to become a reality, whether he would have gone at all.

The minor incidents of this engagement of the Old American Company in Philadelphia were not many or important. Early in the

season there was an agitation for admittance to the farce at half price. On the 26th of January a dancer appeared, who was announced as a gentleman from Europe, but he was met with pronounced marks of disapprobation. Whether this was Mr. Andre, a dancer who appeared for a few nights in February, it is impossible to say. Later in the season Mr. and Mrs. Durang were the dancers. On the 4th of March, John Barclay, Mayor, acknowledged the receipt of \$178.34 from Hallam and Henry for the sufferers by the late fire. The question of the attire of actresses seems to have excited some remark, for the *Federal Gazette* asked: "How is the dignity of woman exalted when she sees one of her own sex in breeches?" And the same journal announced its belief that tragedy would in a few years be extirpated from the stage, because of the absurdity of going to the theatre to be made sorrowful.

## CHAPTER XXV.

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### THE CURTAIN FALLS.

LAST SEASON OF THE OLD AMERICAN COMPANY IN NEW YORK—THE COMPANY, THE PLAYS AND THE CASTS—THE PLACIDE TROUPE—SOME ACCOUNT OF THE PLAYERS AND THEIR PARTS—END OF THE EPOCH.

ALTHOUGH Hallam and Henry made a promise to the Philadelphians that the latter would go to England to recruit the company, they evidently did not regard it as binding in New York, where they appeared seven months later. The theatre in John Street had been closed for nearly two years. Weak as the company was when it left New York in December, 1789, it returned weaker still. Mr. Wignell and Mr. and Mrs. Morris, who had been its chief attractions, were no longer with it. There was no one to fill the place of either Wignell or Mrs. Morris. Martin, Robinson, Hammond, Vaughan, Ashton, who were now seen in New York for the first time, scarcely deserved to be called actors. Neither Miss Tuke nor Mrs. Hamilton, Mrs. Rankin nor Mrs. Gray, could hope to succeed Mrs. Morris. Mrs. Harper died on the 3d of October, 1791, a week before the house was opened. No actress of equal merit was at hand to fill her place even. Mr. Harper was still with the company, but he, too, was dissatisfied and ready to retire, which he did at the close of the season. Notwithstanding this almost complete disintegration, both

Hallam and Henry were reluctant to infuse new blood into the company. Hallam was about to marry Miss Tuke and he desired to push her forward. Henry was averse to bringing over a possible rival for Mrs. Henry. Thus the season began, and, had it not been for the threatened rivalry from the outside, no measures would have been taken looking towards reorganization.

The theatre in John Street was advertised to be reopened on the 5th of October, but owing, no doubt, to the death of Mrs. Harper, on the 3d, the opening was postponed until the 10th. The season began with "Douglas" and "High Life Below Stairs," with Mr. Martin as *Young Norval* in the tragedy, the part in which he had made his *debut* in Philadelphia, and Mrs. Rankin as *Lady Bab* in the farce. The productions were mostly familiar plays and farces, but Jackman's farce "Divorce," and a farce called the "Yorker's Stratagem," by Mr. Robinson of the company, were new, and Humphreys' "Widow of Malabar," Oulton's "As It Should Be," the piece called the "Recess," Robinson's "Constitutional Follies" and Harriet Lee's "New Peerage" were presented for the first time

## LIST OF PERFORMANCES.

1791.

- Oct. 10—Douglas . . . . . Home  
           High Life Below Stairs . Townley  
   12—Jane Shore . . . . . Rowe  
           Miss in her Teens . . . Garrick  
   14—Clandestine Marriage  
           Garrick and Colman  
           Hob in the Well . . . . . Cibber  
   17—Widow of Malabar . . Humphreys  
           Miller of Mansfield . . . Dodsley  
   19—West Indian . . . . . Cumberland  
           Inkle and Yarico . . . Colman, Jr.  
   21—School for Soldiers . . . Henry  
           Love a la Mode . . . . . Macklin  
   24—Othello . . . . . Shakspeare  
           Citizen . . . . . Murphy  
   26—Wonder . . . . . Mrs. Centlivre  
           Deserter . . . . . Dibdin  
           Devil to Pay . . . . . Coffey  
   31—Romeo and Juliet . . . Shakspeare  
           Old Maid . . . . . Murphy  
 Nov. 2—Fashionable Lover . . Cumberland  
           Prisoner at Large . . . O'Keefe  
   4—She Stoops to Conquer Goldsmith  
           Mayor of Garratt . . . . . Foote  
   7—Duenna . . . . . Sheridan  
           Register Office . . . . . Reed  
   9—Hamlet . . . . . Shakspeare  
           Seeing's Believing . . . Joddrell  
  11—School for Scandal . . . Sheridan  
           Invasion . . . . . Pilon

- Nov. 14—Gamester . . . . . Moore  
       Mock Doctor . . . . . Fielding  
 16—Critic . . . . . Sheridan  
 18—Zara . . . . . Hill  
       As it Should Be . . . . . Oulton  
 21—Tempest . . . . . Dryden  
       Neptune and Amphitrite.  
       Ghost . . . . . Mrs. Centlivre  
 23—Chances . . . . . Garrick  
       Dead Alive . . . . . O'Keefe  
 25—Clandestine Marriage.  
       Prisoner at Large.  
 28—Fashionable Lover.  
       Divorce . . . . . Jackman  
 30—School for Scandal.  
       Prisoner at Large.
- Dec. 2—Hamlet.  
       Old Maid.  
       5—Richard III . . . . . Shakspeare  
       Robinson Crusoe . . . . . Sheridan  
       7—Tempest.  
       Neptune and Amphitrite.  
       Love a la Mode.  
 10—Tempest.  
 12—Recess.  
       High Life Below Stairs.  
 14—Gamester.  
       Little Hunchback . . . . . O'Keefe  
 16—School for Scandal.  
       Mock Doctor.  
 19—Recess.  
       Prisoner at Large.  
 21—Fair Penitent . . . . . Rowe  
       Robinson Crusoe.  
 25—Romeo and Juliet.  
       Hob in the Well.  
 28—Wonder.  
       Citizen.
- 1792.
- Jan. 2—Busybody . . . . . Mrs. Centlivre  
       King of the Genii.  
       4—Miser.  
       King of the Genii.  
 25—Suspicious Husband . . . . . Hoadly  
       Seeing's Believing.

in New York. Besides these a number of new ballets and pantomimes was brought out by the Placide troupe. The entertainments supplied by this troupe, which comprised Alexander and Mme. Placide and a performer announced as the "Little Devil," were the features of the season. Alexander Placide was the father of the celebrated players Henry and Thomas Placide and Caroline (Mrs. Blake) and Jane Placide. Alexander Placide, then known as Signor Placido, and Paul Ridige, the "Little Devil," made their English *debut* at Sadler's Wells, in 1781. Both were then accomplished tumblers and rope dancers. It was said at the time that they were likely to prove as great an acquisition to Sadler's Wells as the Vestris were to the Opera House. Their performances were received with great favor. In 1783 they appeared respectively as *Harlequin* and *Pierrot* in the "Enchanted Wood; or, Harle-

quin's Vagaries," this being their first appearance in pantomime in England. In 1785 Placide and Ridige were joined by a Spanish lady, also an accomplished performer on the wire. She was advertised as "La Belle Espagnole." At this time a great attraction at Sadler's Wells were *Sieur Scaliogne's* dancing dogs, a 'surprising hare and a "singing duck." To these Mr. Wroughton, the manager, resolved to add a "learned pig," but Signor Placido, the Little Devil and La Belle Espagnole drew the line at the pig and withdrew from the theatre, going to Astley's. A great deal of feeling was the result of this secession, and it was said that while the seceding performers were content to keep company with the dancing dogs, as they were of Italian origin, and had moved off to perform with *General Jackoo*, who was a Frenchman or a monkey, they disdained to appear with the pig, because it was English. It was

- Jan. 30—She Stoops to Conquer.  
Neck or Nothing . . . . Garrick
- Feb. 1—Gamester.  
All the World's a Stage . Jackman
- 3—Clandestine Marriage.  
Two Philosophers.
- 6—Recess.  
Padlock . . . . . Bickerstaff
- 8—Wonder.  
Return of the Laborers.
- 10—West Indian.  
Wood Cutters.
- 13—All in the Wrong . . . . Murphy  
Restoration of Harlequin.
- 15—Fashionable Lover.  
Old Soldier.
- 17—Chances.  
La Belle Dorothee.  
(Mad. Placide's Benefit.)
- 20—He Would be a Soldier . . Pilon
- 24—Beaux' Stratagem . . . Farquhar  
Columbine Invisible.
- 27—More Ways than One . Mrs. Cowley  
Prisoner at Large.
- 29—He Would be a Soldier.  
Inkle and Yarico.  
(M. Placide's Benefit.)
- March 2—More Ways Than One.  
Poor Soldier.
- 5—Selima and Azor . . . . Collier  
Poor Soldier . . . . . O'Keefe  
(Mr. Henry's Benefit.)
- 9—Recess.  
All the World's a Stage.  
(Mr. Harper's Benefit.)
- 12—Henry IV . . . . . Shakspeare  
Padlock.  
(Mr. Woolls' Benefit.)
- 16—Rivals . . . . . Sheridan  
Man and Wife . . . . . Colman  
(Miss Tuke's Benefit.)
- 19—Roman Father . . . Whitehead  
Rosina . . . . . Mrs. Brooke  
(Mrs. Henry's Benefit.)
- 23—Provoked Husband . . Vanbrugh

- Mar. 23—Catharine and Petruchio  
Shakspeare  
(Mrs. Rankin's Benefit.)  
26—Busybody.  
Silver Rock.  
(Mr. Martin's Benefit.)  
April 9—Constitutional Follies . Robinson  
Musical Lady . . . . Colman  
(Mrs. Hamilton's Benefit.)  
13—Love Makes a Man . . . Cibber  
Little Hunchback.  
(Mr. Heard's Benefit.)  
18—Beaux' Stratagem.  
King of the Genii.  
(Mr. Harper's Benefit.)  
21—Roman Father.  
Poor Soldier.  
(Mr. Ryan's Benefit.)  
24—Constitutional Follies.  
Yorker's Stratagem . . Robinson  
(Ryan and Robinson's Benefit.)  
27—School for Wives . . . . Kelly  
Birth of Harlequin.  
(Ashton and Durang's Benefit.)  
30—Busybody.  
Poor Soldier.  
(Bisset and Hammond's Benefit.)  
May 3—Rivals.  
Harlequin Balloonist.  
(M. and Mme. Placide's Benefit.)  
8—New Peerage . . . Miss H. Lee  
Rosina.  
(Mr. Hallam's Benefit.)  
14—New Peerage.  
Two Philosophers.  
Yorker's Stratagem.  
(Heard and Hammond's Benefit.)

said, besides, that Wroughton had beaten the Little Devil for refusing to perform with his accustomed spirit, and one paper declared that "the pig and its owner being English, these contemptible foreigners disdain appearing on the same boards lest their honor should suffer; when, perhaps, they have been whipt through towns with the very rope on which they danced." The Little Devil and La Belle Espagnole, however, returned to Sadler's Wells in 1786, and were still there in 1792, showing that the "Little Devil," who appeared with Mr. Placide in New York at this time, was not Ridige. The Placide troupe made its first appearance in New York on the 3d of February, 1792, on the tight rope and in a ballet, called the "Two Philosophers." This was

followed by other ballets, the "Return of the Laborers," "Restoration of Harlequin" and "Columbine Invisible" among them. In presenting these the company assisted, as the casts of two of them, the "Restoration of Harlequin" and "Columbine Invisible," show. These casts indicate that the Placide troupe consisted of five persons, none of

whom, except Mr. Placide, were noted performers at Sadler's Wells. From New York this troupe went to Boston, where performances were

RESTORATION OF HARLEQUIN.	given during the	COLUMBINE INVISIBLE.
	summer of 1792,	
Harlequin . . . . . M. Simonet	after having ap-	Harlequin, Jr. . . . . Mr. Martin
Pierrot . . . . . M. Placide	peared with the	Harlequin, Sen. . . . . Mr. Robinson
Old Man . . . . . Little Devil	Old American	Old Man . . . . . Little Devil
Lover . . . . . Mr. Martin	Company at the	Lover . . . . . Mr. Hammond
Sorcerer . . . . . Mr. Woolls		Constable . . . . . M. Dumas
Columbine . . . . . Mad. Placide		Pierrot . . . . . M. Placide
		Harlequin's Mother . Mrs. Rankin
		Columbine . . . . . Mad. Placide

Southwark Theatre in June. Mr. Placide remained in America, and afterwards became the manager of the Theatre at Charleston, where the troupe first landed in 1791.

The casts were not printed in the newspapers, but many of them were preserved, including those of two new farces, Jackman's "Divorce"

DIVORCE.	and Robinson's	YORKER'S STRATAGEM.
	"Yorker's Strata-	
Dennis Dougherty . Mr. Henry	gem; or, Banana's	Banana . . . . . Mr. Robinson
Sir Harry Trifle . . Mr. Martin	Wedding." Jack-	Ledger . . . . . Mr. Martin
Tom . . . . . Mr. Harper	man's farce had	Capt. Oakum . . . Mr. Ashton
Lady Harriet Trifle . Miss Tuke	been produced at	Fingercash . . . . Mr. Heard
Mrs. Aniseed . . . Mrs. Rankin		Governor . . . . . Mr. Hammond
Biddy . . . . . Mrs. Hamilton		Frenchman . . . . Mr. Ryan
		Amant . . . . . Mr. Harper
		Miss Bellange . . Miss Tuke
		Louisa . . . . . Mrs. Henry
		Mrs. Banana . Mrs. Hamilton
		Mrs. Fingercash . Mrs. Rankin
		Pressy . . . . . Mrs. Gray

Charleston for McGrath's benefit as early as 1787, but it never proved a popular afterpiece in this country. Robinson's farce was in two acts, and Dunlap says it was received with universal applause by the public. As with his "Constitutional Follies," the scene was laid in the West Indies, the "Yorker," *Amant*, personating a Yankee trader in order to obtain the hand of a West Indian heiress. Much dramatic skill was evinced in this trifle, and the dialogue was well suited to the characters. This farce was also played in Philadelphia during the summer.

A number of pieces previously played in New York or Philadelphia are given by Mr. Ireland with the casts for the first time. These

CHANCES.	comprise Gar-	As IT SHOULD BE.
Don John . . . . Mr. Hallam	rick's alteration of	Lord Megrim . Mr. Harper
Don Frederick . . Mr. Harper	Beaumont and	Fidget . . . . Mr. Henry
Antonio . . . . Mr. Henry	Fletcher's comedy	Winworth . . . Mr. Martin
Duke . . . . . Mr. Martin	"The Chances,"	Sparkle . . . . Mr. Heard
Petruchio . . . Mr. Hammond	first played by this	Lucy . . . . Mrs. Hamilton
Pedro . . . . . Mr. Woolls		Celia . . . . . Miss Tuke
Peter . . . . . Mr. Heard		
Anthony . . . . Mr. Durang		
First Constantia . Miss Tuke		
Second Constantia . Mrs. Henry		
Mother-in-law . . Mrs. Rankin		
Landlady . . . Mrs. Hamilton		

company in New York, March 9th, 1787, as the "Two Constantias;" Oulton's merry trifle, "As It Should Be," previously played in Philadelphia the preceding season; Pilon's comedy, "He Would be a Soldier," and his farce, the "Invasion," and two of O'Keefe's amusing afterpieces, the "Dead Alive" and "Little Hunchback." Why Hal-

HE WOULD BE A SOLDIER.	lam should	INVASION.
Captain Crevelt . . Mr. Harper	have cared to	Sir John Evergreen . . Mr. Henry
Colonel Talbot . . Mr. Henry	embody the	Charles . . . . . Mr. Hallam
Sir Oliver Oldstock . Mr. Ashton	libertinism of	Chameleon . . . . Mr. Harper
Mandeville . . . . Mr. Martin	<i>Don John</i> it is	Beaufort . . . . . Mr. Martin
Caleb . . . . . Mr. Hallam	hard to say,	Sergeant Drill . . . Mr. Hammond
Johnson . . . . Mr. Hammond	unless it was	Tattoo . . . . . Mr. Robinson
Charlotte . . . . Mrs. Henry	to bring Miss	Lady Catharine Rouge . Mrs. Rankin
Harriet . . . . . Miss Tuke		Emily . . . . . Mrs. Gray
Lady Oldstock . . Mrs. Rankin		Brussels . . . . Mrs. Hamilton
Mrs. Wilkins . . Mrs. Hamilton		Sally . . . . . Miss Tuke

Tuke forward as one of the *Constantias*. Pilon's comedy had been played in New York, June 22d, and his farce November 13th, 1789. "He Would be a Soldier" met with great success at Covent Garden, notwithstanding it was rejected by Mr. Colman, who "did not like a line of it," and the "Invasion," also originally acted at Covent Garden, was equally successful. O'Keefe's "Dead Alive," on the contrary, was a

Haymarket success, but his "Little Hunchback" was also from Covent Garden. The former was first presented for Mrs. Henry's

DEAD ALIVE.	benefit in New York, September 24th, 1789, but the production of the latter was delayed until	LITTLE HUNCHBACK.
Sir Walter Weathercock . Mr. Henry		Crumpy . . . . . Mr. Heard
Motley . . . . . Mr. Hallam		Crossleg . . . . . Mr. Harper
Edward . . . . . Mr. Harper		Bassa . . . . . Mr. Hallam
Dennis . . . . . Mr. Hammond		Crank . . . . . Mr. Henry
Humphrey . . . . . Mr. Martin		Dr. Quinquina . Mr. Robinson
Miss Hebe Winthrop, Mrs. Hamilton		Absalom . . . . . Mr. Martin
Caroline . . . . . Miss Tuke		Dora . . . . . Miss Tuke
Comfit . . . . . Mrs. Henry		Juggy . . . . . Mrs. Rankin

the previous season in Philadelphia. Both pieces possessed the peculiar merits that made O'Keefe's productions so popular in America.

For other pieces of which only partial casts had been given before Mr. Ireland has now full casts. These were Mrs. Cowley's "More

MORE WAYS THAN ONE.	Ways Than One," played in New York, on the 6th of May, 1786; Hugh Kelly's "School for Wives," first	SCHOOL FOR WIVES.
Sir Marvel Mushroom . Mr. Hallam		General Savage . . . Mr. Ashton
Bellair . . . . . Mr. Martin		Captain Savage . . . Mr. Harper
Evergreen . . . . . Mr. Henry		Belville . . . . . Mr. Hallam
Feelove . . . . . Mr. Heard		Torrington . . . . . Mr. Heard
Carlton . . . . . Mr. Harper		Conolly . . . . . Mr. Robinson
David . . . . . Mr. Woolls		Leeson . . . . . Mr. Martin
Arabella . . . . . Mrs. Henry		Spruce . . . . . Mr. Woolls
Miss Archer . . . . . Miss Tuke		Mrs. Belville . . . . Mrs. Henry
Miss Juvenile . . Mrs. Hamilton		Lady Rachel Meldon, Mrs. Rankin
Mrs. Thompson . . Mrs. Rankin		Mrs. Walsingham . . Miss Luke
		Miss Leeson . . . . Mrs. Gray
		Mrs. Tempest . . Mrs. Hamilton

presented by the Old American Company, May 8th, 1787, and Colman's "Inkle and Yarico," presented the previous season in Philadelphia. To these may be added Jackman's farce, "All the World's a Stage," of which the first American cast was by Ryan's company at Baltimore, in 1783. Mrs. Cowley's comedy was originally acted at Covent Garden in 1783, and Mr. Kelly's at Drury Lane in 1774. Both comedies were possessed of merit, and Mrs. Cowley's,

especially, was often repeated on the American stage. When "Inkle and Yarico" was first presented by the Old American Company Mrs.

INKLE AND YARICO.		Wilson was the	ALL THE WORLD'S A STAGE.	
		<i>Wowski</i> , instead of		
Inkle . . .	Mr. Harper	Mrs. Rankin. As	Diggory . . . . .	Mr. Harper
Curry . . .	Mr. Henry	the first work of the	Charles Stanley . . .	Mr. Hallam
Camply . .	Mr. Martin	younger Colman	Harry Stukely . . .	Mr. Martin
Medium . .	Mr. Vaughan	produced in this	Sir Gilbert Pumpkin .	Mr. Henry
Trudge . .	Mr. Hallam	country, these productions have more than	Miss Bridget Pumpkin	Mrs. Hamilton
Yarico . . .	Miss Tuke		Kitty Sprightly . . .	Miss Tuke
Wowski . .	Mrs. Rankin			
Narcissa . .	Mrs. Gray			
Patty . .	Mrs. Hamilton			

usual historical interest, in which this first cast, feeble as it was, naturally shares. Still another cast for this season printed in Mr.

DESERTER.		Ireland's "Records" was that of	
		Dibdin's "Deserter." This piece	
1787.		was produced by the Old American	
		Company in 1787 and published	
		by Samuel Campbell in	
		New York the same year. This	
		first American edition contains the	
1792.			
Skirmish . .	Mr. Hallam . . .	Mr. Hallam	
Henry . . .	Mr. Harper . . .	Mr. Harper	
Simpkin . .	Mr. Wignell . . .	Mr. Martin	
Russet . .	Mr. Biddle . . .	Mr. Woolls	
Flint . . .	Mr. J. Kenna . .	Mr. Vaughan	
Louisa . . .	Mrs. Kenna . . .	Mrs. Gray	
Margaret . .	Mrs. Harper . .	Mrs. Hamilton	
Jenny . . .	Mrs. Morris . . .	Mrs. Rankin	

original American cast, which, contrasted with the last one, shows how the company had deteriorated by the secession of 1791.

The other casts were of familiar pieces, some of which, however, had not been printed since the Revolution. Others, as the "School for Scandal" and the "Rivals," are interesting for comparison with the earlier casts. Indeed, all of them are only important in showing the expedients to which Hallam and Henry resorted in order to fill the places made vacant by the retirement of Mr. Wignell and Mr. and Mrs. Morris, and the death of Mrs. Harper. Mr. Heard was again brought forward in parts almost equal to those of his earlier

career in the Baltimore Company. Mr. Ryan, the prompter, was frequently called upon to act. Mr. Martin, young as he was, was seldom

## NEW CASTS OF FAMILIAR PIECES.

## ALL IN THE WRONG.

Sir John Restless . . . Mr. Henry  
Beverly . . . . . Mr. Hallam  
Sir Wm. Belmont . Mr. Robinson  
Young Belmont . . Mr. Harper  
Blanford . . . . . Mr. Ryan  
Brush . . . . . Mr. Woolls  
Robert . . . . . Mr. Martin  
Lady Restless . . . Mrs. Henry  
Belinda . . . . . Miss Tuke  
Clarissa . . . . . Mrs. Gray  
Tattle . . . . . Mrs. Hamilton  
Marmalot . . . . . Mrs. Rankin

## BEAUX' STRATAGEM.

Archer . . . . . Mr. Harper  
Aimwell . . . . . Mr. Martin  
Scrub . . . . . Mr. Hallam  
Foigard . . . . . Mr. Henry  
Boniface . . . . . Mr. Ryan  
Sullen . . . . . Mr. Ashton  
Lady Bountiful . . Mrs. Rankin  
Mrs. Sullen . . . . Mrs. Henry  
Dorinda . . . . . Mrs. Hamilton  
Cherry . . . . . Miss Tuke

## BUSYBODY.

Marplot . . . . . Mr. Hallam  
Sir Francis . . . . Mr. Heard  
Sir George Airy . . Mr. Harper  
Charles . . . . . Mr. Martin  
Miranda . . . . . Mrs. Henry  
Isabinda . . . . . Miss Tuke  
Patch . . . . . Mrs. Hamilton

## CATHARINE AND PETRUCHIO.

Petruchio . . . . . Mr. Harper  
Catharine . . . . . Mrs. Rankin

## CLANDESTINE MARRIAGE.

Sir John Melville . Mr. Martin  
Brush . . . . . Mr. Robinson  
Trueman . . . . . Mr. Hammond  
Traverse . . . . . Mr. Vaughan  
Mrs. Heidelberg . . Mrs. Rankin  
Miss Sterling . . . Mrs. Henry  
Fanny . . . . . Miss Tuke  
Betty . . . . . Mrs. Hamilton  
Nancy . . . . . Mrs. Gray

## CITIZEN.

Young Philpot . . . Mr. Hallam  
Maria . . . . . Mrs. Henry

## DOUGLAS.

Young Norval . . . Mr. Martin  
Old Norval . . . . Mr. Henry  
Lord Randolph . . Mr. Hallam  
Glenalvon . . . . Mr. Harper  
Lady Randolph . . Mrs. Henry  
Anna . . . . . Mrs. Hamilton

## DUENNA.

Don Jerome . . . . Mr. Henry  
Carlos . . . . . A Gentleman  
Ferdinand . . . . Mr. Harper  
Antonio . . . . . Mr. Woolls  
Isaac Mendoza . . Mr. Martin  
Father Paul . . . . Mr. Ryan  
Lopez . . . . . Mr. Bisset  
Clara . . . . . Mrs. Henry  
Louisa . . . . . Mrs. Rankin  
Margaret . . . . Mrs. Hamilton

## FASHIONABLE LOVER.

Aubrey . . . . . Mr. Henry  
Lord Aberville . . Mr. Harper  
Mortimer . . . . . Mr. Hallam  
Tyrrell . . . . . Mr. Martin  
Bridgemore . . . . Mr. Woolls  
Colin MacLeod . . Mr. Bisset  
Dr. Druid . . . . . Mr. Heard  
August Aubrey . . Mrs. Henry  
Mrs. Bridgemore . Mrs. Rankin  
Lucinda . . . . . Miss Tuke

## HENRY IV.

Falstaff . . . . . Mr. Harper  
Henry IV. . . . . Mr. Hammond  
Prince of Wales . . Mr. Hallam  
Hotspur . . . . . Mr. Ashton  
Northumberland . Mr. Woolls  
Poins . . . . . Mr. Martin  
Bardolph . . . . . Mr. Ryan  
Carrier . . . . . Mr. Durang  
Lady Percy . . . . Mrs. Henry  
Mrs. Quickly . . . Mrs. Hamilton

## HIGH LIFE BELOW STAIRS.

Lovel . . . . . Mr. Hallam  
Lord Duke . . . . Mr. Harper  
Sir Harry . . . . . Mr. Henry  
Lady Charlotte . . Mrs. Gray  
Lady Bab . . . . . Mrs. Rankin

## LOVE MAKES A MAN.

Don Lewis . . . . . Mr. Heard  
Clodio . . . . . Mr. Hallam  
Carlos . . . . . Mr. Harper  
Don Duart . . . . Mr. Martin  
Antonio . . . . . Mr. Robinson  
Charino . . . . . Mr. Ashton  
Angelina . . . . . Mrs. Henry  
Honorio . . . . . Miss Tuke  
Elvira . . . . . Mrs. Hamilton  
Louisa . . . . . Mrs. Rankin

## MAN AND WIFE.

Cross . . . . . Mr. Harper  
Harcourt . . . . . Mr. Hallam  
Col. Frankly . . . Mr. Martin  
Kitchen . . . . . Mr. Ashton  
Buck . . . . . Mr. Hamond  
Snarl . . . . . Mr. Heard  
Mrs. Cross . . . Mrs. Hamilton  
Lettice . . . . . Mrs. Rankin  
Charlotte . . . . Mrs. Gray  
Sally . . . . . Miss Tuke

## MUSICAL LADY.

Young Mask . . . . Mr. Martin  
Old Mask . . . . . Mr. Heard  
Lady Scrape . . . . Miss Tuke  
Sophy . . . . . Mrs. Henry

## NECK OR NOTHING.

Slip . . . . . Mr. Hallam  
Belford . . . . . Mr. Martin  
Mrs. Stockwell . . Mrs. Rankin  
Jenny . . . . . Miss Tuke

## OLD MAID.

Clerimont . . . . . Mr. Hallam  
Capt. Cape . . . . Mr. Henry  
Harlow . . . . . Mr. Harper  
Miss Harlow . . . Mrs. Rankin

## OTHELLO.

Othello . . . . . Mr. Henry  
Iago . . . . . Mr. Hallam  
Cassio . . . . . Mr. Harper  
Brabantio . . . . Mr. Martin  
Roderigo . . . . . Mr. Robinson  
Montano . . . . . Mr. Vaughan  
Desdemona . . . . Mrs. Henry  
Emilia . . . . . Mrs. Rankin

out of the bills. Mr. Hammond and Mr. Vaughan, unsatisfactory as they must have been, were frequently utilized. Three names occur for

## NEW CASTS OF FAMILIAR PIECES.

## PRISONER AT LARGE.

Lord Esmond . . . . Mr. Harper  
Jack Conner . . . . Mr. Martin  
Old Dowdle . . . . Mr. Henry  
Muns . . . . . Mr. Hallam  
Fripon . . . . . Mr. Ryan  
Father Frank . . . . Mr. Woolls  
Tough . . . . . Mr. Heard  
Rachel . . . . . Mrs. Henry  
Adelaide . . . . . Miss Tuke  
Mary . . . . . Mrs. Hamilton

## PROVOKED HUSBAND.

Lord Townly . . . . Mr. Hallam  
Sir Francis . . . . Mr. Heard  
Manly . . . . . Mr. Harper  
Count Basset . . . . Mr. Martin  
Squire Richard . . . . Mr. Woolls  
John Moody . . . . Mr. Ryan  
Lady Townly . . . . Mrs. Henry  
Lady Grace . . . . Mrs. Hamilton  
Lady Wronghead . . . Mrs. Rankin  
Miss Jenny . . . . . Miss Tuke

## REGISTER OFFICE.

Capt. Le Brush . . . Mr. Harper  
Gulwell . . . . . Mr. Robinson  
Irishman . . . . . Mr. Henry  
Scotsman . . . . . Mr. Ryan  
Williams . . . . . Mr. Woolls

## RIVALS.

Sir Anthony . . . . Mr. Heard  
Captain Absolute . . Mr. Hallam  
Bob Acres . . . . Mr. Harper  
Sir Lucius O'Trigger Mr. Robinson  
Falkland . . . . . Mr. Martin  
David . . . . . Mr. Ryan  
Lydia Languish . . . Miss Tuke  
Julia . . . . . Mrs. Hamilton  
Mrs. Malaprop . . . Mrs. Rankin  
Lucy . . . . . Mrs. Gray

## RICHARD III.

Richard . . . . . Mr. Hallam  
Henry VI. . . . . Mr. Henry  
Richmond . . . . . Mr. Harper  
Queen Elizabeth . . . Mrs. Henry

## ROBINSON CRUSOE.

Robinson Crusoe . . Mr. Ryan  
Friday . . . . . Mr. Durang  
Captain . . . . . Mr. Woolls  
Pantaloon . . . . . Mr. Heard

Petit Maitre . . . Mr. Hammond  
Pierrot . . . . . Mr. Harper  
Pantalina . . . . . Mrs. Rankin  
Pantaloon's Daughter Mrs. Gray

## ROMEO AND JULIET.

Romeo . . . . . Mr. Hallam  
Mercutio . . . . . Mr. Harper  
Capulet . . . . . Mr. Henry  
Friar Laurence . . Mr. Vaughan  
Benvolio . . . . . Mr. Martin  
Tybalt . . . . . Mr. Hammond  
Peter . . . . . Mr. Ryan  
Apothecary . . . . Mr. Heard  
Juliet . . . . . Mrs. Henry  
Nurse . . . . . Mrs. Hamilton

## ROMAN FATHER.

Horatius . . . . . Mr. Hallam  
Publius . . . . . Mr. Harper  
Valerius . . . . . Mr. Martin  
Tullus Hostilius . . Mr. Ashton  
Horatia . . . . . Mrs. Henry  
Valeria . . . . . Mrs. Hamilton

## ROSINA.

Belville . . . . . Mr. Harper  
Capt. Belville . . . Mr. Woolls  
William . . . . . Mr. Hallam  
Rustic . . . . . Mr. Ryan  
Irishman . . . . . Mr. Martin  
Rosina . . . . . Mrs. Henry  
Phœbe . . . . . Mrs. Gray  
Dorcas . . . . . Mrs. Hamilton

## SCHOOL FOR SCANDAL.

Sir Peter . . . . . Mr. Henry  
Sir Oliver . . . . . Mr. Heard  
Joseph . . . . . Mr. Hallam  
Charles . . . . . Mr. Harper  
Sir Benjamin . . . . Mr. Martin  
Moses . . . . . Mr. Ryan  
Lady Teazle . . . . Mrs. Henry  
Lady Sneerwell . . Mrs. Hamilton  
Mrs. Candour . . . Mrs. Rankin  
Maria . . . . . Miss Tuke

## SELIMA AND AZOR.

Prince Azor . . . . Mr. Henry  
Ali . . . . . Mr. Martin  
Scander . . . . . Mr. Harper  
Selima . . . . . Mrs. Henry  
Fatima . . . . . Miss Tuke  
Lesbia . . . . . Mrs. Hamilton

SHE STOOPS TO CONQUER. .  
Hardcastle . . . . Mr. Henry  
Young Marlow . . . Mr. Harper  
Tony Lumpkin . . . Mr. Hallam  
Mrs. Hardcastle . . Mrs. Hamilton  
Miss Hardcastle . . Mrs. Henry  
Miss Neville . . . . Miss Tuke

## TEMPEST.

Prospero . . . . . Mr. Hallam  
Ferdinand . . . . Mr. Harper  
Hippolito . . . . . Mr. Martin  
Alonzo . . . . . Mr. Heard  
Stephano . . . . . Mr. Bisset  
Trinculo . . . . . Mr. Henry  
Caliban . . . . . Mr. Ryan  
Antonio . . . . . Mr. Robinson  
Gonzalo . . . . . Mr. Hammond  
Sycorax . . . . . Mr. Durang  
Ventoso . . . . . Mr. Vaughan  
Ariel . . . . . Mrs. Henry  
Miranda . . . . . Mrs. Hamilton  
Dorinda . . . . . Miss Tuke

## WEST INDIAN.

Belcour . . . . . Mr. Hallam  
Stockwell . . . . . Mr. Vaughan  
Major O'Flaherty . . Mr. Henry  
Charles Dudley . . . Mr. Harper  
Lady Rusport . . . Mrs. Hamilton  
Charlotte Rusport . . Mrs. Henry  
Louisa Dudley . . . Miss Tuke  
Mrs. Fulmer . . . Mrs. Rankin

## WONDER.

Don Felix . . . . . Mr. Hallam  
Col. Briton . . . . Mr. Henry  
Don Pedro . . . . Mr. Heard  
Frederick . . . . . Mr. Woolls  
Gibby . . . . . Mr. Bisset  
Lissardo . . . . . Mr. Harper  
Violante . . . . . Mrs. Henry  
Isabella . . . . . Miss Tuke  
Flora . . . . . Mrs. Rankin  
Iris . . . . . Mrs. Hamilton

## ZARA.

Osmyn . . . . . Mr. Hallam  
Lusignan . . . . . Mr. Henry  
Nearstan . . . . . Mr. Harper  
Zara . . . . . Mrs. Henry

the first time, those of Mr. Ashton, Mr. Bisset and Mrs. Gray. Mrs. Henry, both from necessity and inclination, succeeded to the roles Mrs. Morris had made her own, as *Lady Teazle*, *Miss Sterling* and *Augusta Aubrey*. Miss Tuke also obtained advancement in consequence, and Mrs. Rankin succeeded Mrs. Harper. These changes, however—even the substitution of Hallam for Wignell—only served to emphasize the decadence of the company. It is a curious circumstance that while the names of these unknown players and their parts have been preserved, the really strong casts of the preceding years were seldom printed in the newspapers and the house bills have been lost.

While the “*Tempest*” was playing on the 10th of December, 1791, Mr. Hallett’s workshops adjoining the theatre were burned. The theatre itself, which caught fire several times from the burning shops, was in great danger, and was only saved by the firemen. In recognition of the exertions of the fire department a benefit was given on the 16th in behalf of the service, the “*School for Scandal*” and the “*Mock Doctor*” comprising the bill. On this occasion Mr. Hallam recited a prologue in which he addressed himself to the firemen in the audience, as follows :

Escaped from fire and smoke, from flame and smother,  
I trust once more we’re glad to meet each other ;  
You pleased to see what you from wreck reprieved—  
We to view those from whom our all’s received.

As the fire occurred during the performance, the prologue gives some hints of the consternation in the company. One couplet declares :

Our feeble crew gave up their all for lost ;  
Fleet *Ariel* fled with all his airy host ;

while another tells how :

In vain *Prospero* wav'd his magic wand,  
Nor men nor devils would obey command.

There was no help for it except to become mere ordinary mortals, and the prologue further recites how :

Pale *Ferdinand* forgot to fetch the wood,  
And fixed in John St. hanging buckets stood ;  
Whilst clumsy *Caliban*, brisk as the best,  
Met with his *devil's geer* among the rest.  
Thus helter-skelter, birds of every feather,  
Dukes, Sartyrs, Princes, Conjurers, meet together,  
A motley, medley, hodge-podge, bristling throng,  
Such as confusion loves to dwell among.

Although Mr. Henry was absent on the recruiting service in the summer of 1792, the company ventured to return to the Southwark Theatre soon after the close of the New York season. This Phila-

delphia engagement was a short one, nothing new being attempted except the ballets and pantomimes of the Placide troupe. As before, the casts were seldom printed and the changes in those that were inserted in the advertisements were not important. The cast of the "New Peerage" was identical with that of New York, and the changes in the "Recess" were unimportant. In the latter, in New York, Harper played *Don Carlos* instead of Wignell, Henry *Don Guzman* instead of Harper Mrs. Henry

#### LIST OF PERFORMANCES.

1792.

- May 28—New Peerage . . . Miss H. Lee  
Bird Catcher.  
30—Recess.  
Old Soldier.  
June 2—Busybody . . . Mrs. Centlivre  
King of the Genii.  
5—Beaux' Stratagem . . . Farquhar  
Enchanted Nosegay.  
7—Wonder . . . Mrs. Centlivre  
Merry Girl.  
9—New Peerage.  
Columbine Invisible.  
13—Same Bill—by desire.  
15—Clandestine Marriage  
Garrick and Colman  
Yorker's Stratagem . . Robinson  
18—Maid of the Mill . . . Bickerstaff  
Mock Doctor . . . Fielding  
20—Love Makes a Man . . . Cibber  
Harlequin Tobacconist.  
(Mme. Placide's Benefit.)

<p><i>Beatrice</i> instead of Mrs. Morris, and Mrs. Hamilton <i>Aurora</i> in- stead of Mrs. Gee. Now the only change was Heard instead of Henry, with the additions of Woolls as <i>Alguazil</i>, Ashton as <i>Octavio</i> and Durang as <i>Lopez</i>.</p>	<p>June 22—Roman Father . . . Whitehead All the World's a Stage . Jackman 25—Love in a Village . . . Bickerstaff Bird Catcher. Love a la Mode . . . . Macklin 27—Provoked Husband . . Vanbrugh Inkle and Yarico . . . Colman, Jr. 29—School for Wives . . . . Kelly Return of the Laborers. Padlock . . . . . Bickerstaff July 2—Miser . . . . . Fielding Harlequin Woodcutter.</p>
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The cast of one of the Placide

pantomimes in Philadelphia was printed—that of the “Old Soldier” —M. Placide playing the *Old Soldier*, M. Dumas and the Little Devil the *Two Thieves*, Mr. Martin *Lucas*, Mr. Durang the *Clown*, Mr. Harper the *Lord of the Manor*, Mrs. Hamilton the *Milkmaid* and Mme. Placide *Collate*. With the close of this season what had long been known as the Old American Company ceased to exist. It was disbanded, Mr. Harper going to Boston, a new company taking the place of the old with the old name.

At the close of this important epoch in the history of the American theatre a summary of the parts of the players who were with the company when it disbanded is essential to a full understanding of the annals of these seven years. The fact that most of these were new to the stage, adds to instead of taking from the interest of their connection with the Old American Company. In times of theatrical transition, amateurs and aspirants have always filled the roles that belong to actors and actresses. From the beginning of 1791 until midsummer 1792 the American stage was in transition. Then came a great change—a new epoch. This new era down to the close of the century was the epoch of development. For the first time actors and singers who had distinguished themselves on the English boards came to

America. In the meantime the aspirants were rudely pushed aside by the recruits secured by Henry, and though the veterans of the Old American Company lingered on the stage of which they no longer had undisputed possession, their story was in the past.

First in the list comes the name of Lewis Hallam. It was now within a few weeks of forty years since, as a boy, he had made his

## MR. HALLAM'S PARTS.

*Plays.*

All in the Wrong . . . . .	Beverly
Beaux' Stratagem . . . . .	Scrub
Belle's Stratagem . . . . .	Doricourt
Cato . . . . .	Cato
Chances . . . . .	Don John
Constitutional Follies . . . .	Capt. Canefield
Contrast . . . . .	{ Dimple Manly
Countess of Salisbury . . . .	Alwin
Critic . . . . .	Sneer
Douglas . . . . .	Lord Randolph
Father . . . . .	Racket
Gustavus Vasa . . . . .	Gustavus
Henry IV . . . . .	Prince of Wales
He Would be a Soldier . . . .	Caleb
Isabella . . . . .	Biron
Lyar . . . . .	Young Wilding
More Ways Than One . Sir Marvel	Mushroom
Much Ado About Nothing . . .	Benedick
New Peerage . . . . .	Vandercrab
Recess . . . . .	Muskato
Rivals . . . . .	Captain Absolute
School for Scandal . . . . .	Joseph Surface
School for Soldiers . . . . .	Captain Valentine
School for Wives . . . . .	Belville
She Stoops to Conquer . . . .	Hastings
Tempest . . . . .	{ Prospero Ferdinand
Widow of Malabar . . . . .	French General

*Operas and Farces.*

All the World's a Stage . .	Charles Stanley
Author . . . . .	Cadwallader

*debut* at Williamsburg, Va. For fifteen years before the Revolution

he was the leading actor in the colonies. Going to England before the beginning of hostilities he played *Hamlet* at Covent Garden, January 3d, 1775, when he

was announced as "a gentleman, his first appearance in Europe."

His sister, Mrs. Mattocks, was *Ophelia*; Mrs. Hull, the *Queen*; Shuter, *Polonius*; Clarke, the *King*; Bensley, the *Ghost*; Hull, *Horatio*; Wroughton, *Laertes*; Lee Lewis, *Osric*, and Dunstall, the *First Gravedigger*. That this

"gentleman" was Mr. Hallam is not open to question. "On Tuesday night," said the *London Chronicle* of the 5th, "Mr. Hallam, brother to Mrs. Mattocks, made his first appearance on the English

stage, at Covent Garden, in the character of *Hamlet*, in which he was received with tolerable applause, though the audience in general were of opinion that he would have succeeded much better if he had started in a part that did not require such capital abilities as the Prince of Denmark." In the United States Hallam con-

tinued to play *Hamlet* and all the great parts of Shakspeare. This list of parts includes only those in which he did not appear before the Revolution.

Mr. and Mrs. Henry are next in importance. They were now nearing the end of their career, unconsciously to both of them. Mr.

## MR. AND MRS. HENRY'S PARTS.

PLAYS.	MR. HENRY.	MRS. HENRY.
All in the Wrong . . . .	Sir John Restless . . .	Lady Restless . .
Beaux' Stratagem . . . .	Foigard . . . . .	Mrs. Sullen . .
Belle's Stratagem . . . .	Sir George Touchwood	
Busybody . . . . .	Sir George Airy . . .	{ Miranda . . .
Chances . . . . .	Anthonio . . . . .	{ Isabinda . . .
Clandestine Marriage . .	Brush . . . . .	Second Constantia
Constitutional Follies . .	Captain Canefield . .	Miss Sterling . .
Contrast . . . . .	Manly . . . . .	
Douglas . . . . .	Old Norval . . . . .	Lady Randolph .
Dramatist . . . . .	Ennui . . . . .	
English Merchant . . . .	Sir William . . . . .	Amelia . . . . .
Fashionable Lover . . . .	Aubrey . . . . .	Augusta Aubrey .
Father . . . . .	Col. Duncan . . . . .	Miss Felton . .
Gamester . . . . .	Beverly . . . . .	
Hamlet . . . . .	Ghost . . . . .	Ophelia . . . . .
Heiress . . . . .	Sir Clement Flint . .	

Henry created a number of new parts during these seven years, the most famous being his *Sir Peter Teazle*. The retirement of Mr. Douglass gave him a number of

Citizen . . . . .	Young Philpot
Cross Purposes . . . . .	Chapeau
Dead Alive . . . . .	Motley
Deserter . . . . .	Skirmish
Duenna . . . . .	Carlos
Ghost . . . . .	Roger
Inkle and Yarico . . . . .	Trudge
Invasion . . . . .	Charles
Little Hunchback . . . . .	Bassa
Madcap . . . . .	Coupee
Man and Wife . . . . .	Marcourt
Miss in her Teens . . . . .	Loveit
Poor Soldier . . . . .	Muns
Prisoner at Large . . . . .	Old Dowdle
Rosina . . . . .	William

Henry IV . . . . .		Lady Percy . . .	parts not open
He Would be a Soldier . . .	Col. Talbot . . . . .	Charlotte . . .	to him before
Isabella . . . . .	Baldwin . . . . .	Isabella . . . . .	—the <i>Ghost</i>
Love Makes a Man . . .		Angelina . . . .	in "Hamlet,"
More Ways Than One . . .	Evergreen . . . . .	Arabella . . . .	<i>Othello</i> in
Much Ado About Nothing . .	Leonato . . . . .		"Othello" and
New Peerage . . . . .		Lady Charlotte .	<i>Lusignan</i> in
Othello . . . . .	Othello . . . . .	Desdemona . . .	"Zara." It
Provoked Husband . . . .		Lady Townly . .	was only after
Recess . . . . .	Don Guzman . . . .	Beatrice . . . .	the secession
Richard III . . . . .	Henry IV . . . . .	Elizabeth . . . .	of Mrs. Mor-
Roman Father . . . . .		Horatia . . . .	ris that Mrs.
Romeo and Juliet . . . .	Capulet . . . . .	Juliet . . . . .	Henry obtain-
School for Scandal . . . .	Sir Peter . . . . .	{ Maria . . . .	ed the best
School for Soldiers . . . .	Major Bellamy . . .	{ Lady Teazle .	parts in high
School for Wives . . . . .		Clara Mildmay .	comedy, as
She Stoops to Conquer . .	Hardcastle . . . . .	Mrs. Belville . .	<i>Miss Sterling</i>
Siege of Damascus . . . .	Caled . . . . .	Miss Hardcastle .	in the "Clan-
Tamerlane . . . . .		Selima . . . . .	destine Mar-
Tempest . . . . .	Caliban . . . . .	Ariel . . . . .	riage," <i>Au-</i>
West Indian . . . . .	O'Flaherty . . . . .	Charlotte Rusport	<i>gusta Aubrey</i>
Widow of Malabar . . . .	High Priest . . . . .	Lanissa . . . . .	in the "Fash-
Wonder . . . . .	Col. Briton . . . . .	Violante . . . .	ionable Lov-
Zara . . . . .	Lusignan . . . . .	Zara . . . . .	er" and <i>Lady</i>
OPERAS AND FARCES.			
All the World's a Stage . .	Sir Gilbert Pumpkin .		<i>Teazle</i> in the
As it Should Be . . . . .	Fidget . . . . .		"School for
Citizen . . . . .		Maria . . . . .	Scandal." It
Dead Alive . . . . .	Weathercock . . . .	Comfit . . . . .	was a time
Divorce . . . . .	Dougherty . . . . .		
Duenna . . . . .	Don Jerome . . . . .	Clara . . . . .	
Inkle and Yarico . . . .	Curry . . . . .		
Invasion . . . . .	Evergreen . . . . .		
Little Hunchback . . . .	Crank . . . . .		
Love in a Camp . . . . .	Father Luke . . . .		
Madcap . . . . .	Ben . . . . .	Miss Lucy . . . .	
Man and Wife . . . . .	Buck . . . . .	Sally . . . . .	
Musical Lady . . . . .		Sophy . . . . .	
Poor Soldier . . . . .	Patrick . . . . .	Norah . . . . .	
Prisoner at Large . . . .	Old Dowdle . . . .	Rachel . . . . .	
Rosina . . . . .		Rosina . . . . .	
Selima and Azor . . . . .	Azor . . . . .	Selima . . . . .	
True-Born Irishman . . .	O'Dogherty . . . . .		
Yorker's Stratagem . . . .		Louisa . . . . .	

when a role had the sanctity of a vested interest, so that not even a manager's wife could take one from its possessor without her consent. But the exigencies of the reorganization which Mr. Henry at this time was effecting in England compelled her to yield up much of what she had just gained, and her husband even to part with his interest in the company. Over both, when the future seemed brightest, hovered misfortune that was only to be the prelude to death—the one at sea and alone, the other a raving maniac.

Next in importance after Mr. and Mrs. Henry were Mr. and Mrs. Harper. They were highly esteemed, both professionally and

MR. HARPER'S PARTS.	in private life.	MRS. HARPER'S PARTS.
<i>Plays.</i>	Mrs. Harper, as	<i>Plays.</i>
All in the Wrong . . . Young Belmont	already noted,	Belle's Stratagem . . . Widow Racket
Beaux' Stratagem . . . Archer	died in New	Busybody . . . . . Patch
Belle's Stratagem . . . Saville	York, on the 3d	Clandestine Marriage
Busybody . . . . . { Sir George	of October, 1791,	Mrs. Heidelberg
Cato . . . . . { Charles	after a long and	Constant Couple . . . . . Parley
Chances . . . . . Marcus	painful illness.	Contrast . . . . . Maria
Clandestine Marriage . . . Sir John	She was describ-	Critic . . . . . Tilburina
Constant Couple . . . Col. Standard	ed as "a lady	Father . . . . . Mrs. Grenade
Constitutional Follies . . . Roebuck	much lamented	Gamester . . . . . Charlotte
Contrast . . . . . { Dimple	and regretted "	Gustavus Vasa . . . . . Augusta
Critic . . . . . { Jessamy	in the newspaper	Hamlet . . . . . Queen
Douglas . . . . . Puff	notices of her	Heiress . . . . . Miss Alscrip
English Merchant . . . Falbridge	death. Her list	Jane Shore . . . . . Jane Shore
Fashionable Lover	of parts, al-	Lyar . . . . . Miss Grantham
Lord Aberville	though far from	Rivals . . . . . Mrs. Malaprop
Father . . . . . { Old Soldier	complete, will	School for Scandal . . . Mrs. Candour
Gamester . . . . . { Haller		She Stoops to Conquer
Gustavus Vasa . . . . . Stukely		Mrs. Hardcastle
Hamlet . . . . . Horatio		Tempest . . . . . Miranda
Heiress . . . . . Lord Gayville		<i>Operas and Farces.</i>
Henry IV . . . . . Falstaff		Cross Purposes . . . . . Mrs. Grub
He Would be a Soldier		Deserter . . . . . Margaret
Isabella . . . . . Capt. Crevelt		Duenna . . . . . Duenna
		Ghost . . . . . Dolly
		Guardian . . . . . Lucy
		Love in a Camp . . . . . Flora

Love Makes a Man . . Carlos  
 Lyar . . . . Sir James Elliot  
 More Ways Than One . Carlton  
 Much Ado About Nothing  
 Claudio

New Peerage Charles Vander crab  
 Othello . . . . . Cassio  
 Provoked Husband . . Manly  
 Recess . . . . . Don Guzman  
 Richard III . . . . Richmond  
 Rivals . . . . . Bob Acres  
 Roman Father . . . . Publius  
 Romeo and Juliet . . Mercutio  
 School for Scandal . Chas. Surface  
 School for Wives . Capt. Savage  
 She Stoops to Conquer . Marlow  
 Siege of Damascus . . Abudah  
 Tamerlane . . . . . Tamerlane  
 Tempest . . . . { Hippolito  
                           Ferdinand  
 West Indian . . Charles Dudley  
 Widow of Malabar  
                           Young Bramin  
 Wonder . . . . . Lissardo  
 Zara . . . . . Nerestan

*Operas and Farces.*

All the World's a Stage . Diggory  
 As it Should Be . Lord Megrim  
 Catharine and Petruchio  
                           Petruchio  
 Cross Purposes . . Frank Bevil  
 Dead Alive . . . . . Edward  
 Deserter . . . . . Henry  
 Divorce . . . . . Tom  
 Duenna . . . . . Don Ferdinand  
 Ghost . . . . . Capt. Constant  
 High Life Below Stairs  
                           Lord Duke  
 Inkle and Yarico . . . Inkle  
 Invasion . . . . . Chameleon  
 Little Hunchback . . Crossleg  
 Love in a Camp . . . . Patrick  
 Love in a Village  
                           Young Meadows  
 Madcap . . . . . Bister  
 Man and Wife . . . . Frankly

show her range  
 of characters.  
 Dunlap, who

knew Mrs. Harper, speaks of her as pos-  
 sessing no personal beauty, but playing the

old women of  
 comedy respect-  
 ably. This faint  
 praise does her  
 scant justice, for  
 she certainly was  
 the best "old  
 woman" seen on  
 the American  
 stage up to her  
 time. She suc-

ceeded to Mrs.  
 Douglass' later  
 parts, adding to  
 them two roles,  
 in which she was  
 long remember-  
 ed—*Mrs. Mala-*  
*prop* in the "Ri-  
 vals" and *Mrs.*  
*Candour* in the  
 "School for  
 Scandal." Her

Love in a Village  
                           Deborah Woodcock  
 Man and Wife . . . Mrs. Cross  
 Miss in her Teens . . . Tag

MRS. RANKIN'S PARTS.

*Plays.*

All in the Wrong . . Marmolet  
 Beaux' Stratagem  
                           Lady Bountiful  
 Chances . . . . Mother-in-law  
 Clandestine Marriage  
                           Mrs. Heidelberg  
 Constitutional Follies  
                           Mrs. Canefield  
 Fashionable Lover  
                           Mrs. Bridgmore  
 He Would be a Soldier  
                           Lady Oldstock  
 Love Makes a Man . . Louisa  
 More Ways Than One  
                           Mrs. Thompson  
 New Peerage . Miss Vander crab  
 Othello . . . . . Emilia  
 Provoked Husband  
                           Lady Wronghead  
 Recess . . . . . Lebuardo  
 Rivals . . . . . Mrs. Malaprop  
 School for Scandal . Mrs. Candour  
 School for Wives . Lady Rachel  
 West Indian . . . Mrs. Fulmer  
 Wonder . . . . . Flora

*Operas and Farces.*

Catharine and Petruchio  
                           Catharine  
 Deserter . . . . . Louisa  
 Divorce . . . . . Mrs. Aniseed  
 Duenna . . . . . Louisa  
 High Life Below Stairs  
                           Lady Bab  
 Inkle and Yarico . . . Wowski

Miss in her Teens . . . Fribble  
 Old Maid . . . . . Harlow  
 Poor Soldier . . . . . Fitzroy  
 Prisoner at Large . Lord Esmond  
 Register Office . . . Le Brush  
 Robinson Crusoe . . . Pierot  
 Rosina . . . . . Belville  
 Selima and Azor . . . Scander  
 True-Born Irishman . Counsellor  
 Yorker's Stratagem . . Amant

only known at-  
 tempt at a strong  
 emotional part  
 was as *Jane*  
*Shore*. Mr. Har-

Invasion . . . Lady Catharine  
 Little Hunchback . . Juggy  
 Man and Wife . . . Charlotte  
 Neck or Nothing . Miss Stockwell  
 Old Maid . . . . Miss Harlow  
 Robinson Crusoe . . Santalina  
 Yorker's Stratagem  
 Mrs. Fingercash

per, on the contrary, was a light comedian, who took little pride in *Charles Surface*, but turned longingly towards *Falstaff*. When Harper played *Falstaff* in New York on the 6th of February, 1792, "Amator Fabularum" wrote to the *New York Journal* to say that his *Sir John* was equal to Henderson's and that Henderson was only surpassed by Quin. He also suggested that "the person who behaved so ill-mannerly on the occasion deserves to have no other notice taken of him than a ducking in the East River—it is, however, needless to cast pearls before swine." This mixed metaphor is scarcely in keeping with "Amator Fabularum's" hope that Mr. Harper would not be discouraged from performing again. In a notice of Harper's benefit in Philadelphia, in 1791, the *Federal Gazette* spoke of him as "a man not more indefatigable in the discharge of the duties of his profession than meritorious in performing the obligations of social and domestic life." After severing his connection with the Old American Company Mr. Harper went to Boston, where he was the first manager to present the regular drama. Mrs. Harper was succeeded in her principal roles by Mrs. Rankin, who remained with the company until its dissolution. I know nothing more of her than can be learned from her list of parts, which, considering the short time she was with the company, is a long one.

The secession of Mr. Wignell and Mr. and Mrs. Morris, and the illness and death of Mrs. Harper, in 1791, gave Mr. Hallam an

opportunity to push Miss Tuke forward and compelled him to give Mrs. Hamilton parts beyond her ability, while Mr. Heard was again entrusted with some of his earlier roles and called upon to create

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 PROMINENT ACTORS AND ACTRESSES—THEIR PARTS.
 

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PLAYS.	<i>Miss Tuke.</i>	<i>Mrs. Hamilton.</i>	<i>Mr. Heard.</i>	<i>Mr. Martin.</i>
All in the Wrong . . .	Belinda . . . . .	Tattle . . . . .	Robert . . . . .	Robert . . . . .
Beaux' Stratagem . . .	Cherry . . . . .	Dorinda . . . . .	Aimwell . . . . .	Aimwell . . . . .
Belle's Stratagem . . .	Lady Frances . . . .	Miss Ogle . . . . .	Courtall . . . . .	Courtall . . . . .
Busybody . . . . .	Isabinda . . . . .	Patch . . . . .	Sir Francis . . . . .	Charles . . . . .
Cato . . . . .	First Constantia . . .	Landlady . . . . .	Sempronius . . . . .	Duke . . . . .
Chances . . . . .	Fanny . . . . .	Betty . . . . .	Peter . . . . .	Brush . . . . .
Clandestine Marriage . .	Betty . . . . .	Traverse . . . . .	Sir John . . . . .	Sir John . . . . .
Constant Couple . . .	Nancy . . . . .	Young Clincher . . . .	Mr. Rattle . . . . .	Mr. Rattle . . . . .
Constitutional Follies .	Angelica . . . . .	Lady Darling . . . . .	Mr. Rattle . . . . .	Mr. Rattle . . . . .
Contrast . . . . .	Mrs. Rattle . . . . .	Mrs. Heartfree . . . . .	Mr. Rattle . . . . .	Mr. Rattle . . . . .
Critic . . . . .	Letitia . . . . .	Jenny . . . . .	Whiskerandos . . . . .	Whiskerandos . . . . .
Douglas . . . . .	First Niece . . . . .	Confidant . . . . .	Leicester . . . . .	Leicester . . . . .
English Merchant . . .	Anna . . . . .	Anna . . . . .	Young Norval . . . . .	Young Norval . . . . .
Fashionable Lover . . .	Molly . . . . .	Lucinda . . . . .	Tyrrell . . . . .	Tyrrell . . . . .
Father . . . . .	Lucinda . . . . .	Susannah . . . . .	Ranter . . . . .	Ranter . . . . .
Gamester . . . . .	Susannah . . . . .	Lucy . . . . .	Mariana . . . . .	Mariana . . . . .
Gustavus Vasa . . . .	Lucy . . . . .	Mariana . . . . .	King . . . . .	King . . . . .
Hamlet . . . . .	King . . . . .	Rightly . . . . .	Poins . . . . .	Poins . . . . .
Heiress . . . . .	Tiffany . . . . .	Mrs. Blandish . . . . .	Mandeville . . . . .	Mandeville . . . . .
Henry IV . . . . .	Mrs. Quickly . . . . .	Mrs. Wilkins . . . . .	Don Lewis . . . . .	Don Lewis . . . . .
He Would be a Soldier .	Harriet . . . . .	Elvira . . . . .	Don Lewis . . . . .	Don Lewis . . . . .
Love Makes a Man . .	Honoria . . . . .	Kitty . . . . .	Freelove . . . . .	Freelove . . . . .
Lyar . . . . .	Miss Godfrey . . . . .	Miss Juvenile . . . . .	Antonio . . . . .	Antonio . . . . .
More Ways Than One . .	Miss Archer . . . . .	Kitty . . . . .	Lord Melville . . . . .	Lord Melville . . . . .
Much Ado About Nothing	Hero . . . . .	Kitty . . . . .	Brabantio . . . . .	Brabantio . . . . .
New Peerage . . . . .	Miss Harley . . . . .	Kitty . . . . .	Basset . . . . .	Basset . . . . .
Othello . . . . .	Miss Jenny . . . . .	Lady Grace . . . . .	Ferdinand . . . . .	Ferdinand . . . . .
Provoked Husband . . .	Marcella . . . . .	Aurora . . . . .	David . . . . .	David . . . . .
Recess . . . . .	Lady Anne . . . . .	Julia . . . . .	Sir Anthony . . . . .	Sir Anthony . . . . .
Richard III . . . . .	Lucy . . . . .	Valeria . . . . .	Curtius . . . . .	Curtius . . . . .
Rivals . . . . .	Lydia Languish . . . .	Nurse . . . . .	Valerius . . . . .	Valerius . . . . .
Roman Father . . . . .	Lady Capulet . . . . .	Apothecary . . . . .	Benvolio . . . . .	Benvolio . . . . .
Romeo and Juliet . . .	Maria . . . . .	Sir Oliver . . . . .	Sir Benjamin . . . . .	Sir Benjamin . . . . .
School for Scandal . . .	Lady Sneerwell . . . .	Torrington . . . . .	Leeson . . . . .	Leeson . . . . .
School for Wives . . . .	Mrs. Walsingham . . . .	Hali . . . . .	Axalla . . . . .	Axalla . . . . .
She Stoops to Conquer .	Mrs. Tempest . . . . .	Alonzo . . . . .	Hippolito . . . . .	Hippolito . . . . .
Tamerlane . . . . .	Mrs. Hardcastle . . . .	Lady Rusport . . . . .	Officer . . . . .	Officer . . . . .
Tempest . . . . .	Selima . . . . .	Iris . . . . .	Don Pedro . . . . .	Don Pedro . . . . .
West Indian . . . . .	Dorinda . . . . .	Don Pedro . . . . .	Don Pedro . . . . .	Don Pedro . . . . .
Widow of Malabar . . .	Louisa Dudley . . . . .	Don Pedro . . . . .	Don Pedro . . . . .	Don Pedro . . . . .
Wonder . . . . .	Fatima . . . . .	Don Pedro . . . . .	Don Pedro . . . . .	Don Pedro . . . . .
	Isabella . . . . .	Don Pedro . . . . .	Don Pedro . . . . .	Don Pedro . . . . .

new characters, and Mr. Martin became an actor with parts far beyond his experience. In this list I have included all the parts attributed to Miss Tuke from first to last, rejecting Dunlap's assertion that there were two Misses Tuke. That she improved her opportunities is certain, and, like most of the young actresses of the time, she found a bard to sing her praises, as these lines from the *Daily Advertiser* prove:

Here beauty calls,—at her enchanting name,  
 What bosom feels not a resistless claim?  
 'Tis youth accosts you, whose persuasive strain,  
 On years like yours can never call in vain;—  
 'Tis more—'tis love is in these pictures shown,  
 And fain would teach to make its joys your own.  
 From scenes like these, then, who could absence brook,  
 When called by Love and Beauty and Miss Tuke?

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 PROMINENT ACTORS AND ACTRESSES—THEIR PARTS.
 

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OPERAS AND FARCES.	Miss Tuke.	Mrs. Hamilton.	Mr. Heard.	Mr. Martin.
Agreeable Surprise . . .	Cowslip . . . . .	Miss Budget . . .	. . . . .	. . . . .
	Kitty Sprightly . .			
All the World's a Stage .	. . . . .	. . . . .	. . . . .	Harry Stukely . . .
As it Should Be . . . .	Celia . . . . .	Lucy . . . . .	Sparkle . . . . .	Winworth . . . . .
Cross Purposes . . . . .	Jenny . . . . .	. . . . .	Consol . . . . .	. . . . .
Darby's Return . . . . .	. . . . .	Old Woman . . .	. . . . .	. . . . .
Dead Alive . . . . .	Caroline . . . . .	Miss Hebe . . . .	. . . . .	Humphry . . . . .
Deserter . . . . .	Margaret . . . . .	Jenny . . . . .	. . . . .	Simpkin . . . . .
Divorce . . . . .	Lady Harriet . . .	Biddy . . . . .	. . . . .	Sir Harry . . . . .
Duenna . . . . .	. . . . .	Margaret . . . . .	. . . . .	Mendoza . . . . .
Ghost . . . . .	Belinda . . . . .	. . . . .	. . . . .	. . . . .
Inkle and Yarico . . . .	Yarico . . . . .	Patty . . . . .	. . . . .	Camply . . . . .
Invasion . . . . .	Sally . . . . .	Brussels . . . . .	. . . . .	Beaufort . . . . .
Little Hunchback . . . .	Dora . . . . .	. . . . .	Crumpy . . . . .	Absalom . . . . .
Love in a Camp . . . . .	. . . . .	Norah . . . . .	Quiz . . . . .	Marshall . . . . .
Man and Wife . . . . .	Sally . . . . .	Lettice . . . . .	Snarl . . . . .	Frankly . . . . .
	Mrs. Cross . . . . .	Charlotte . . . . .	. . . . .	. . . . .
Miss in her Teens . . . .	Miss Biddy . . . . .	. . . . .	. . . . .	. . . . .
Musical Lady . . . . .	Lady Scrape . . . .	. . . . .	Old Mask . . . . .	Young Mask . . . . .
Neck or Nothing . . . . .	Jenny . . . . .	. . . . .	. . . . .	Belford . . . . .
Poor Soldier . . . . .	Norah . . . . .	. . . . .	. . . . .	. . . . .
Prisoner at Large . . . .	Adelaide . . . . .	Mary . . . . .	Landlord . . . . .	Jack Conner . . . .
			Trudge . . . . .	
Robinson Crusoe . . . . .	. . . . .	. . . . .	Pantaloon . . . . .	. . . . .
Rosina . . . . .	. . . . .	Dorcas . . . . .	. . . . .	Irishman . . . . .
Selima and Azor . . . . .	Fatima . . . . .	Lesbia . . . . .	. . . . .	Ali . . . . .
Yorker's Stratagem . . . .	Miss Bellange . . . .	Mrs. Banana . . .	Fingercash . . . . .	Ledger . . . . .

Miss Tuke, as Mrs. Hallam, continued with the company after the reorganization, but she found a powerful rival in Mrs. Hodgkinson, and never succeeded in obtaining the first rank as an actress. Mrs. Hamilton and Mr. Heard also found themselves supplanted by the newcomers, but the lady was still young, and the student of American dramatic history will occasionally meet her in other fields. Mr. Martin, although he continued to be a member of the company and was identified with the New York Theatre until his death in 1806, was required by the exigencies of the theatre and his own moderate abilities to accept a lower line of characters than was accorded him in 1791-2. Because of the prominence that was thrust upon them these actors and actresses deserve to be grouped by themselves in the summary of their parts.

The oldest member of the Old American Company in years and, after Mr. Hallam, in length of service was Mr. Woolls. He was

## MR. WOOLLS' PARTS.

*Plays.*

All in the Wrong . . . Brush  
 Belle's Stratagem . . . Villars  
 Chances . . . . . Pedro  
 Clandestine Marriage. Flower  
 Critic . . . . . Governor  
 Fashionable Lover  
                                     Bridgemore  
 Father . . . . . Campley  
 Gamester . . . . . Dawson  
 More Ways Than One . David  
 Much Ado About Nothing  
                                     Balthazar  
 Rivals . . . . . Fag  
 School for Scandal . Rowley  
 School for Soldiers . Frederick  
 School for Wives . . Spruce  
 Siege of Damascus . Herbis  
 Tempest . . . . . Ventoso

with the company  
 as early as 1758,

and, except Hallam and Henry, he was now the only actor who was with it before the Revolution. In the exigencies of the company after the secession of 1791 he was sometimes required to fill parts

## MR. RYAN'S PARTS.

*Plays.*

All in the Wrong . . . Blanford  
 Beaux' Stratagem . . . Boniface  
 Belle's Stratagem . . . Monsieur  
 Clandestine Marriage . Canton  
 Constitutional Follies  
                                     Coramantee  
 Critic . . . . . { Prompter  
                                     Beef-eater  
 English Merchant . . Le France  
 Fashionable Lover . . Naphthali  
 Father . . . . . Cartridge  
 Henry IV . . . . . Bardolph  
 Much Ado About Nothing  
                                     Conrad  
 New Peerage . . . . . Allen  
 Provoked Husband . John Moody  
 Rivals . . . . . { Coachman  
                                     David

*Operas and Farces.*

Agreeable Surprise . . . Compton  
 Cross Purposes . . . George Bevil  
 Darby's Return . . . Dermot  
 Deserter . . . . . Russet  
 Duenna . . . . . Don Antonio  
 Love in a Camp . . . Hussar  
 Madcap . . . . . Quaver  
 Man and Wife . . . Landlord  
 Poor Soldier . . . . . Dermot  
 Prisoner at Large . . .  
                                 Father Frank  
 Register Office . . . Williams  
 Robinson Crusoe . . . Captain  
 Rosina . . . . . Capt. Belville

in the familiar  
 pieces that he was  
 never called upon  
 to play when he  
 was a young man.  
 The next in the  
 order of seniority  
 were Mr. Ryan,  
 the prompter, and  
 Mr. Lake. The

Romeo and Juliet . . . . . Peter  
 School for Scandal . . . . . Moses  
 Siege of Damascus . . . . . Sergius  
 Tamerlane . . . . . Omar  
 Tempest . . . . . Caliban

*Operas and Farces.*

Darby's Return . . . . . Clown  
 Duenna . . . . . Father Paul  
 Love in a Camp . . . . . Olmutz  
 Register Office . . . . . Footman  
 Prisoner at Large . . . . . Fripon  
 Robinson Crusoe . . . . .  
                                 Robinson Crusoe  
 Rosina . . . . . Rustic  
 Yorker's Stratagem . . . Frenchman

former was seldom seen on the stage previous to the disruption, and the latter played only a few parts. Mr. Lake had been with Hallam

## MR. LAKE'S PARTS.

Father . . . . . Jacob  
 Much Ado About Nothing . . . . . Borachia  
 Romeo and Juliet . . . . . Montagu  
 School for Scandal . . . . . Snake  
 Siege of Damascus . . . . . Artemon

and Allen in 1785, but his name does not occur in the bills after 1789. John Durang may also be considered one of the early members of the Old American Com-

pany, but it was as a dancer and pantomimist rather than as an actor that he made himself useful. His wife was also a dancer. They occasionally played small parts, Mr. Durang's best role being *Lord Burleigh* in the "Critic." Among the parts credited to him were *Sycorax* in the "Tempest," *Anthonio* in the "Chances," the *Carrier* in "Henry IV," *Coramantee* in "Constitutional Follies" and *Trap* in the "Prisoner at Large." Mrs. Durang was seen as *Lady Bountiful* in the "Beaux' Stratagem," *Nancy* in the "Clandestine Marriage," *Mrs. McIntosh* in the "Fashionable Lover," *Ursula* in "Much Ado About Nothing" and *Mrs. Gazette* in the "True-Born Irishman." In "Robinson Crusoe" Mr. Durang was *Friday*. He

generally played the *Clown* and Mrs. Durang *Columbine* in the pantomimes, but for the most part Mr. Durang's exertions were confined to dancing between the play and the farce.

The remaining members of the Old American Company at the time of the dissolution were Messrs. Robinson, Ashton, Hammond,

## MR. ROBINSON'S PARTS.

*Plays.*

All in the Wrong . Sir William  
 Belle's Stratagem . . Gentleman  
 Clandestine Marriage . . Brush  
 Constitutional Follies { Bina  
                                   Murphy  
 Father . . . . . Jacob  
 Love Makes a Man . . Antonio  
 Othello . . . . . Roderigo  
 Rivals . . Sir Lucius O'Trigger  
 Roman Father . . . Volcinius  
 School for Wives . . . Conolly  
 Tamerlane . . . . . Stratocles  
 Tempest . . . . . Antonio

*Farces.*

Columbine Invisible  
                                   Harlequin, Sr.  
 Invasion . . . . . Tattoo  
 Little Hunchback . Dr. Quinquina  
 Register Office . . . Gulwell  
 Yorker's Stratagem . . Banana

Vaughan and  
Bisset and Mrs.

Gray. Although  
 Mr. Robinson  
 was a member  
 of the Old  
 American Com-  
 pany when the  
 services of act-

## MR. ASHTON'S PARTS.

*Plays.*

Beaux' Stratagem . . . Sullen  
 Henry IV . . . . . Hotspur  
 He Would be a Soldier . Oldstock  
 Love Makes a Man . . Charine  
 New Peerage . . . . Medley  
 Roman Father . Tullus Hostilius  
 School for Wives . Gen. Savage

*Farces.*

Man and Wife . . . . Kitchen  
 Yorker's Stratagem . Capt. Oakum

ors were most needed, he seldom appeared. He was a better playwright than player, and even in his own pieces he accepted unimportant roles. In the autumn of 1792 he was with Mr. Harper's forces in Boston. Mr. Ashton made his *debut* during the last

season in New York as *Hotspur*. Dunlap says he was "without any powers except those of voice," and quotes him as reading the letter in "Henry IV" thus:—

For the love ee bears hour ouse !  
 Ee shows by this ee loves iz hone barn better  
 Than ee loves hour ouse.

This would indicate that Ashton was a cockney. He was afterwards at the Federal Street Theatre in Boston, but he continued

with the Old American Company for some time after the reorganization. Mr. Hammond has been credited with making his American

MR. HAMMOND'S PARTS.	<i>debut</i> at Will-	MR. VAUGHAN'S PARTS.
<hr/> <i>Plays.</i>	iamsburg, Va.,	<hr/> <i>Plays.</i>
Chances . . . . . Petruccio	upon what au-	Clandestine Marriage . . . . . Traverse
Clandestine Marriage . . . . . Trueman	thority I was not	Othello . . . . . Montano
Constitutional Follies . . . . . Doctor	able to ascertain.	Romeo and Juliet . . . . . Friar Laurence
Henry IV . . . . . King Henry	Mr. Vaughan	Tempest . . . . . Ventoso
He Would be a Soldier . . . . . Johnson	was with the Old	West Indian . . . . . Stockwell
New Peerage . . . . . Sir John Lovelace	American Com-	<hr/> <i>Operas.</i>
Recess . . . . . Don Pedro	pany in Philadelphia and New York in the	Deserter . . . . . Flint
Romeo and Juliet . . . . . Tybalt	interval of his absence from the Kenna	Inkle and Yarico . . . . . Medium
Tempest . . . . . Gonzalo	troupe. Of Mr. Bisset and Mrs. Gray I have	
<hr/> <i>Farces.</i>	been able to ascertain nothing, except the	
Dead Alive . . . . . Dennis	few parts credited to them in the advertisements. Dunlap only alluded	
Invasion . . . . . Serg't Drill	to them and to Hammond as having escaped his recollection. Mrs.	
Man and Wife . . . . . Buck		
Robinson Crusoe . . . . . Petit Maitre		
Yorker's Stratagem . . . . . Governor		

MR. BISSET'S PARTS.	Gray's	MRS. GRAY'S PARTS.
<hr/>	<i>debut</i>	<hr/> <i>Plays.</i>
Duenna . . . . . Lopez	was an-	All in the Wrong . . . . . Clarissa
Fashionable Lover . . . . . Colin MacLeod	nounced	Clandestine Marriage . . . . . Nancy
Tempest . . . . . Stephano	for the	Jane Shore . . . . . Alicia
Wonder . . . . . Gibby		Rivals . . . . . Lucy
		School for Wives . . . . . Miss Leeson
		<hr/> <i>Operas and Farces.</i>
12th of October, 1791, when she		High Life Below Stairs, Lady Charlotte
played <i>Alicia</i> in "Jane Shore" and		Inkle and Yarico . . . . . Narcissa
<i>Miss Biddy Bellair</i> in "Miss in her		Invasion . . . . . Emily
Teens." On this occasion she was		Miss in her Teens . . . . . Miss Brode
advertised for "her first appearance		Robinson Crusoe, Pantaloon's Daughter
on this continent." With this summary of the parts of the players		Rosina . . . . . Phoebe
in the last years of the Old American Company closes a dis-		Yorker's Stratagem . . . . . Pressy

tinct epoch in American theatrical history. The sharing system, first established in 1752, was now discontinued. The monopoly so long maintained was ended. In the near future the American stage was to be placed upon entirely new foundations and competition was to be keen, active and intelligent. The drama was about to be introduced into New England. Both Philadelphia and Charleston were to have new theatres, and a great actor was about to reach these shores who was to dethrone Hallam and drive Henry from the realm these two theatrical potentates had long held conjointly as their own.

END OF THE EPOCH.

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